

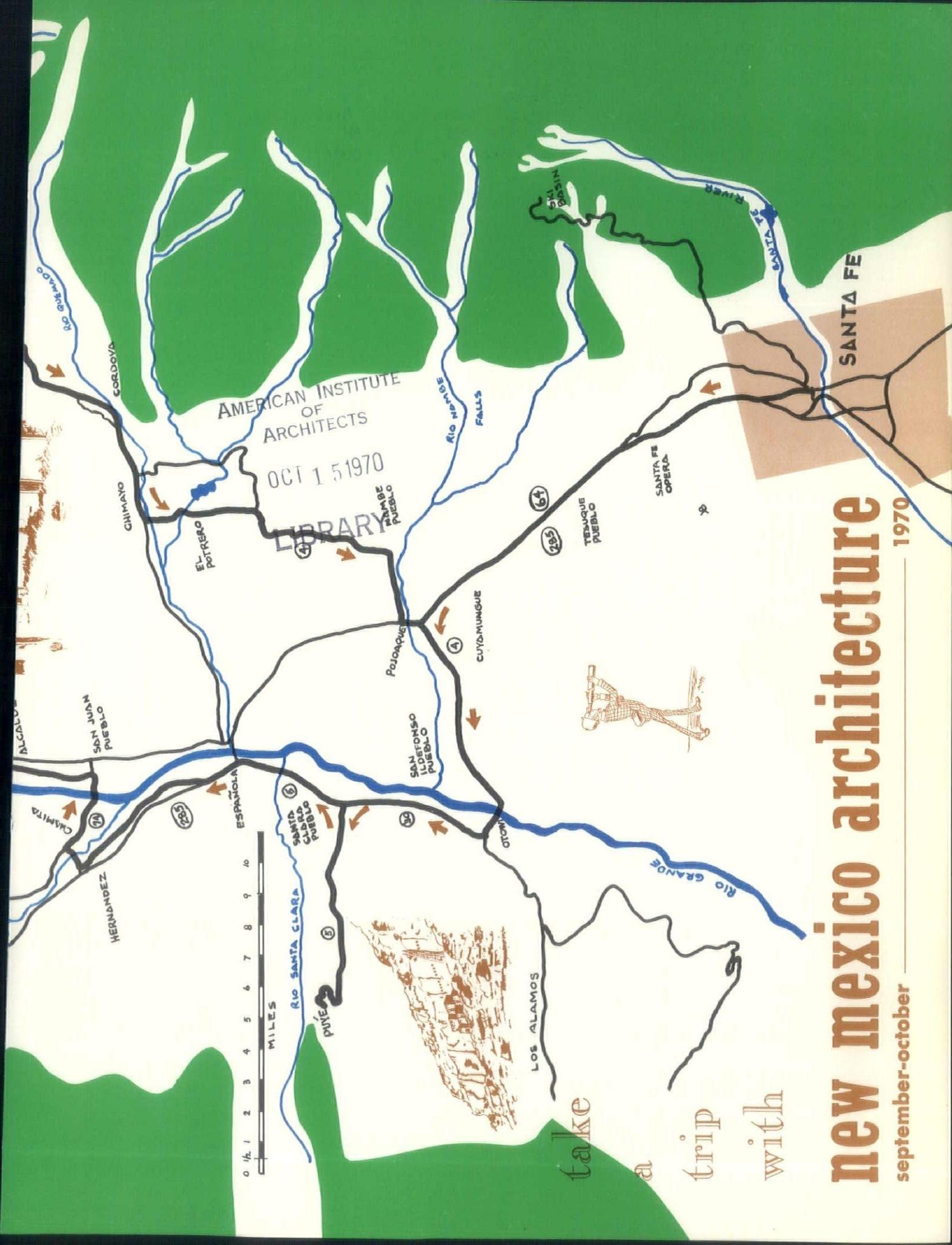
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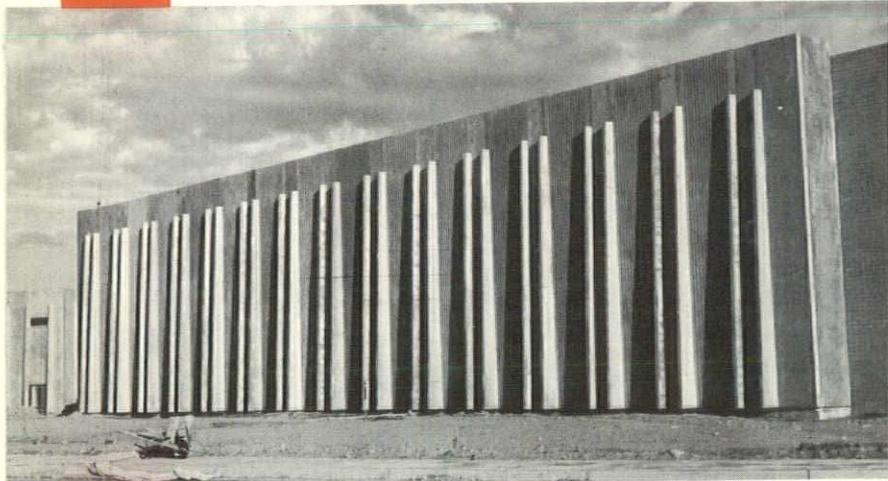
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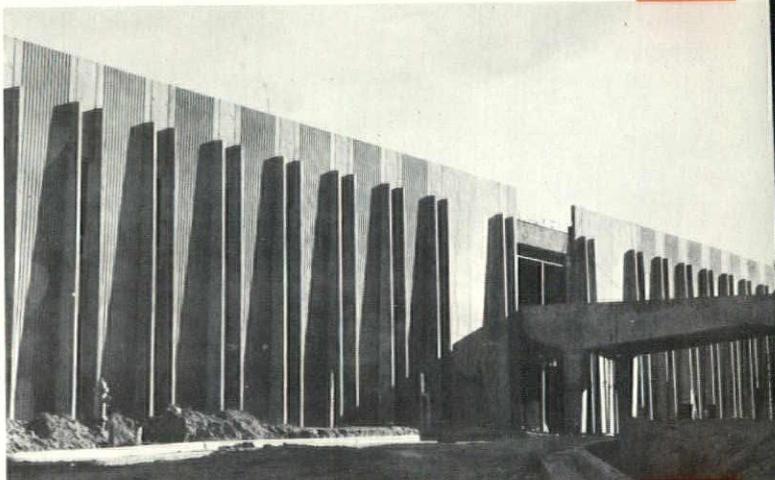
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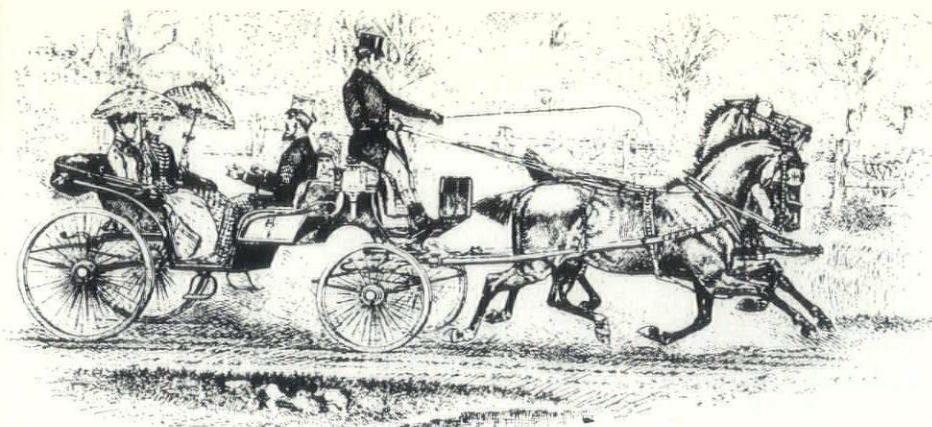
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An architectural guide to Northern New Mexico
—by Bainbridge Bunting

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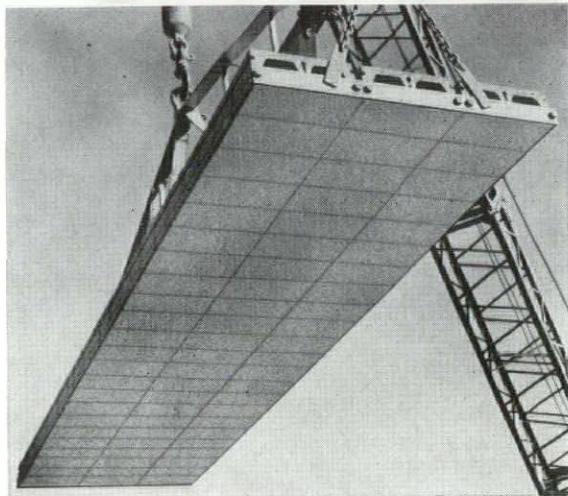
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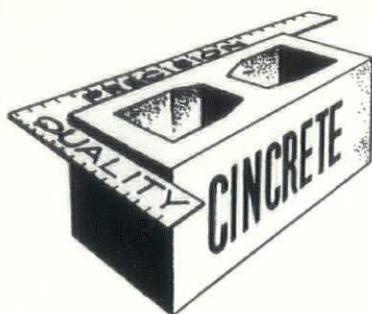
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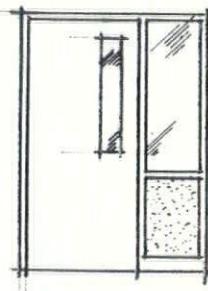
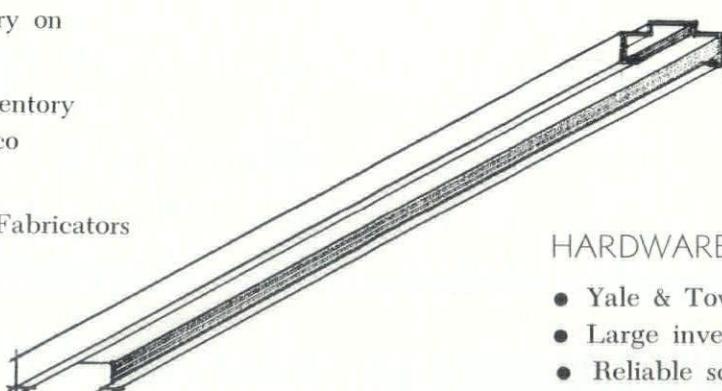
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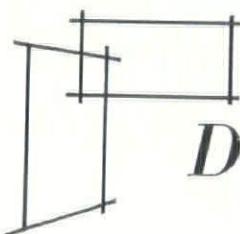
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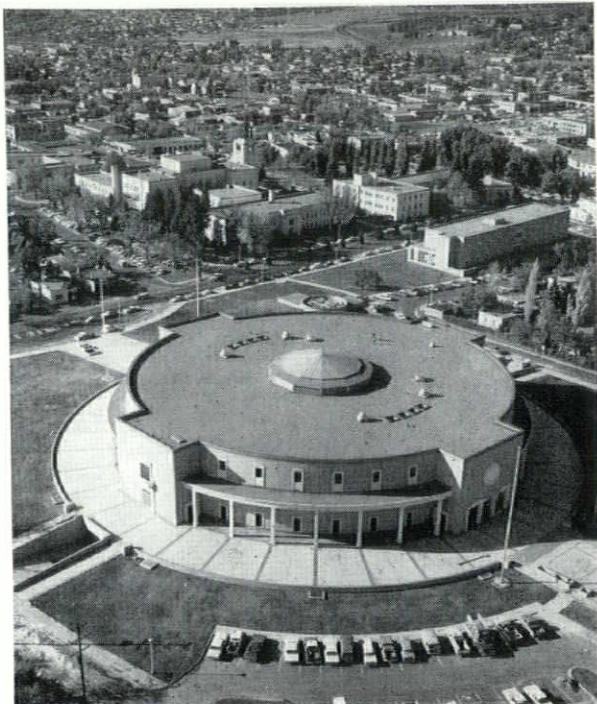
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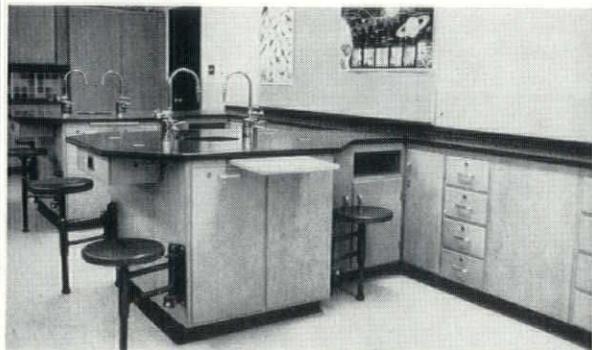
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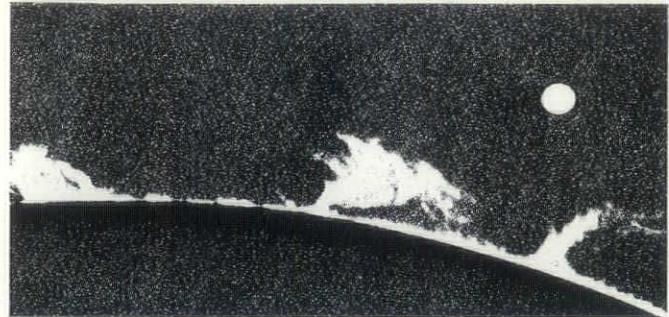
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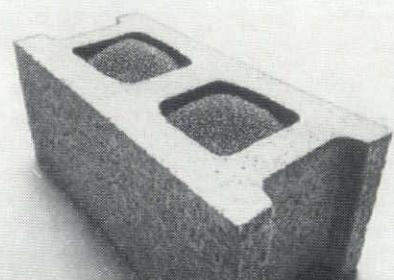
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The Candidates Answer

The July/August issue of **NEW MEXICO ARCHITECTURE** asked our readers to send enclosed post cards to the two candidates for Governor of New Mexico. Both candidates responded by letter to each person who sent in cards. These answers, and the original questions, are reprinted below.

—JPC

the questions:

1. Do you support the addition of an "Environmental Bill of Rights" into our state and national constitutions? Such a bill of rights would make a clean environment as fundamental a right as our treasured freedom of speech.
2. Considering New Mexico's limited water, and limited land area suitable for agricultural or residential purposes, what do you believe to be the optimum population for the state? (Optimum population is quite a different figure from a maximum possible population. The maximum figure would insure considerable environmental degradation.)
3. What will you do, if elected Governor, to work toward a stabilized population in this state, toward achieving that optimum population?
4. How will you work toward economic development without making unacceptable environmental sacrifices?

the answers:

Bruce King, Democrat

1. I do support the addition of an "Environmental Bill of Rights" into our state and national constitutions. However, in order for such constitutional enclosures to reach maximum effectiveness in protecting our environment, strong legislation spelling out penalties for violations should be adopted in conjunction with the "Bill of Rights."

2. Recent hydrology studies estimate there is presently available in New Mexico enough water to support a population of approximately 1,500,000 people with corresponding industries. This figure, which is 50% more than our present population, could be considered an optimum population. However, I think it is important to point out that we should not attempt to bring new people into the state for the sake of population growth alone.

3. Since pollution is a manifestation of population, it is obvious that we must be very selective in attracting new industry into New Mexico. Our first priority should be to create jobs for people

already in the state. As Governor I would not attempt to persuade industry to locate in New Mexico which would bring in its own labor force. In my judgment, such industries would compound our problems rather than render solutions.

4. Incoming industry must be selective, that is, compatible with our natural and human resources. The role of Governor in this area is that of representing the public interest; therefore, it is his responsibility to encourage only those industries which will protect our environment. Also the Governor must demand strict and non-political enforcement of the laws as well as recommend new and stronger legislation when necessary.

New Mexico today very probably has the cleanest air and water in the country. In my view, no responsibility of state government is more important than the responsibility to maintain these vital resources at the highest possible level of quality. This responsibility is a moral obligation we owe to the future inhabitants of this state and it is a policy of economic common sense for us today.

—Bruce King

Pete V. Domenici, Republican

1. I favor the concept of maximum protection of our environment. Whether or not it could be done as part of a constitutional amendment statewide or nationally is another question. It seems to me it would be very difficult to phrase language to cover the vast environmental protection needs and yet maintain what I think should be the approach to constitutions—that is, that the language must be very brief and clear. Most of the environmental protection that we all strive for is legislative in nature.

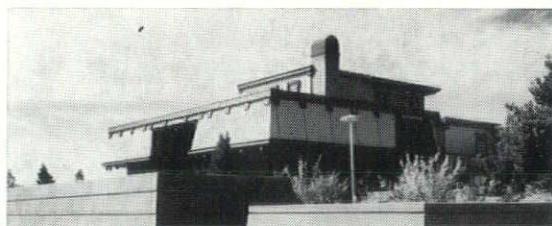
2. I do not believe anyone can establish an optimum population which will have continuing validity even for our state. Technology and new environmental control approaches, including water salvage and the like, make this so. "Experts" have indicated that their suggested optimum is anywhere from 1.5 to 2 million. I favor an active economy; that is, one that will provide a number of diversified, year-round jobs and a population growth that will keep our economy in tune with the national economy.

3. There is no way that one can positively stabilize our population. From the standpoint of non-tourist activity, we must cause enough clean industry—electronics, garment industry, or research-oriented, for example—so that we could truly offer our unemployed and underemployed economic stability and assure growth in this area consistent with the national economy. The protection of our environment should be handled by effective anti-pollution laws, both air, water, and ultimately noise, along with adequate planning for land use within our municipalities and the preservation of our natural environment consisting of open space, natural water resources, and the like.

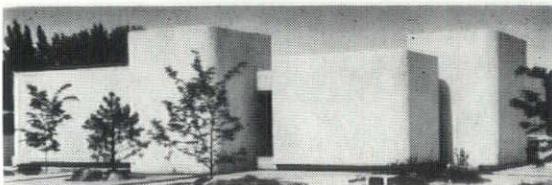
4. I believe I have answered as part of question No. 3 my approach to this question. If we seek industry for both large and small communities that does not pollute either our air or our water and proceed with positive preventive programs, we will meet the challenge of preserving an acceptable environment. While many states are busy undoing their environmental decay, we have only to do—for ours is yet substantially better than most and can be retained and the few mistakes corrected.

—Pete V. Domenici

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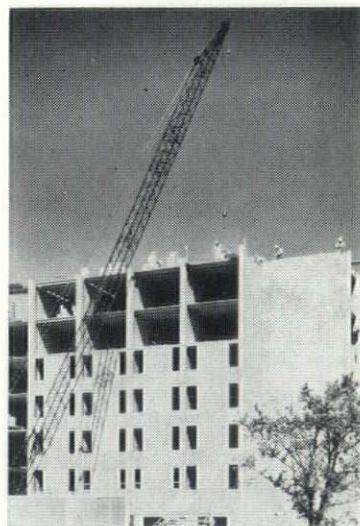


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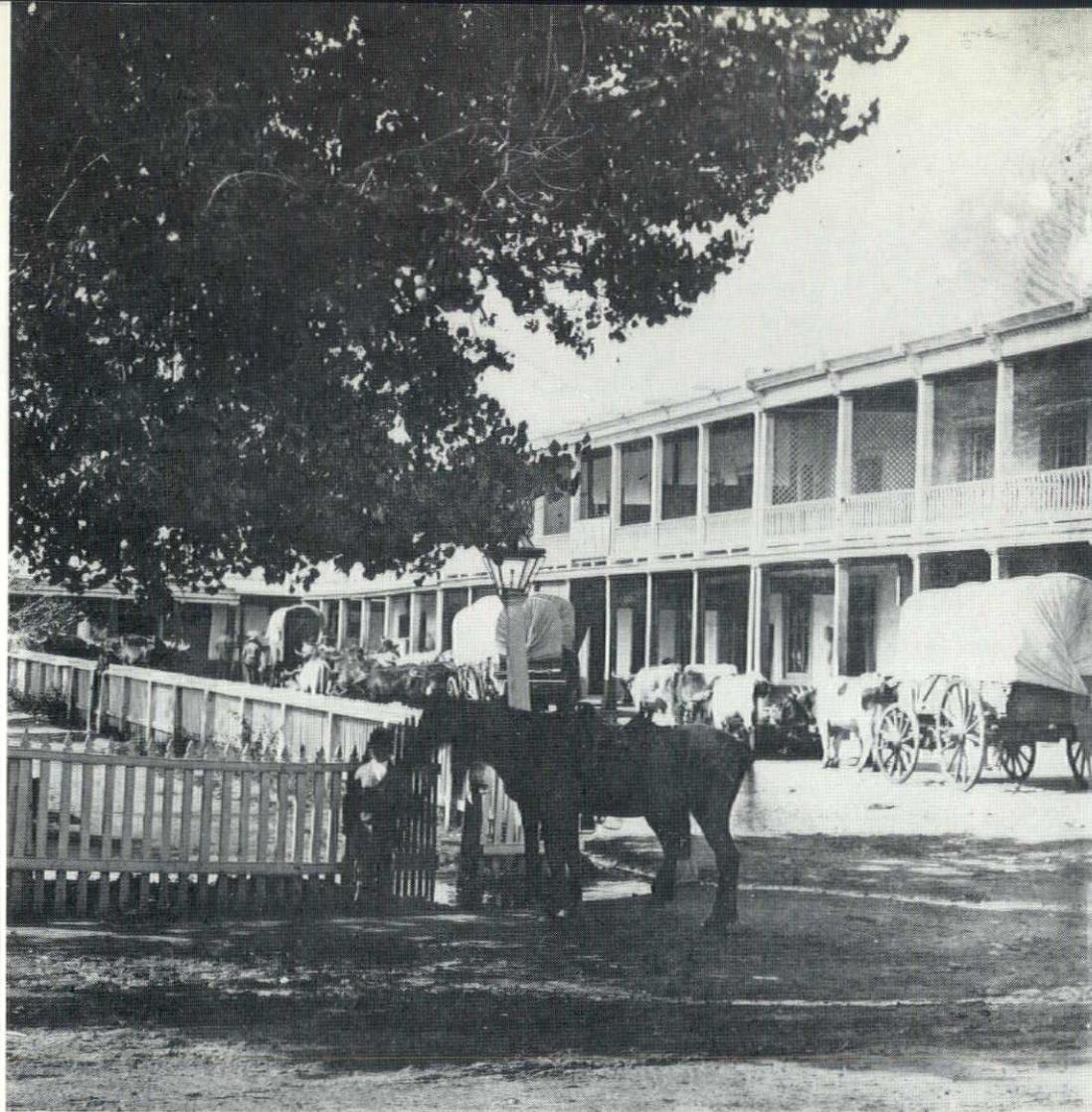


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1.
An ox train
arrives at the
Santa Fe Plaza
1880's

La Villa de Santa Fe

1

WALKING TOUR — 2 MILES

This brief walking guide to the architecture of the central part of Santa Fe does not pretend to be exhaustive. Neither is it offered as a substitute for the more complete account of historic architecture in *Old Santa Fe Today* edited by Sylvia Loomis for the Historic Santa Fe Foundation. This section is limited to an area that can be covered in a comfortable morning's walk.

Before commencing, however, some explanation should be given of the Santa Fe architectural control ordinance passed in 1957. The ordinance does not cover the entire city. It does cover the central historic part and most of the early 20th century expansion areas—Canyon Road, the Camino del Monte Sol, and Garcia Street—(about 3.5 square miles in extent). The whole of this tour, however, falls within its jurisdiction. Essentially the ordinance deals with the external appearance of buildings erected or remodelled, and the design and placement of signs; it does not cover interior design. While the stated purposes include protection for "the continued existence and

= = = The City of Holy Faith

preservation of historical areas and buildings," actually the ordinance offers no protection for areas and only unenforceable restrictions relating to demolition of historic structures.

In summary the ordinance: 1) requires exterior wall surfaces to be of "adobe plaster or hard plaster simulating adobe, laid on smoothly." The color of the walls may range from a light to a dark earth color. White is permissible only under portals or within inset wall panels under a roof. 2) prohibits pitched roofs, 3) limits the combined window and door areas on a street elevation to a maximum of forty per cent of the total area of the facade. Larger window or door areas are permissible under a *portal*. The size of glass panes is set at a maximum of thirty inches square, though larger glass sizes are possible under *portales*, 4) limits acceptable architectural styles to Spanish Colonial or Territorial, and 5) prohibits neon, flashing or moving signs or signs placed above the cornice line and limits the sizes of the rest.

The Plaza

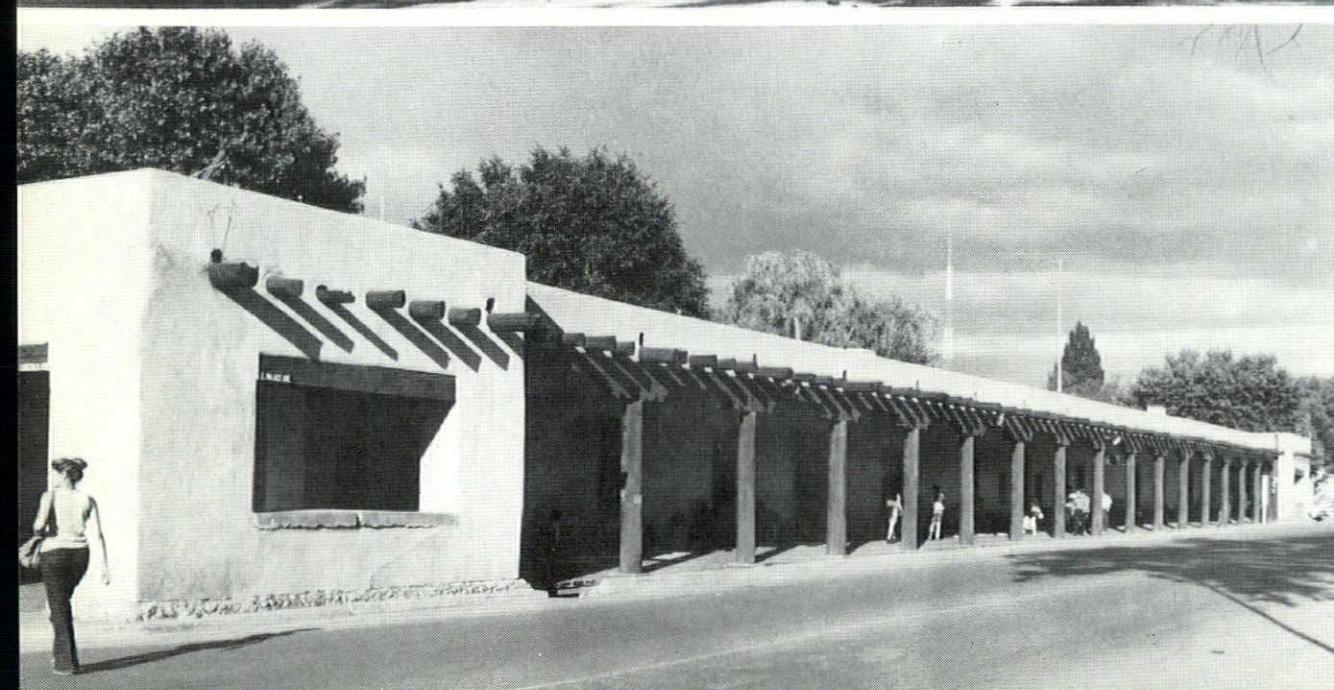
As in every Spanish Colonial community, the plaza is the center of activity and, as the monument



2.
San
Francisco
St. 1880's



3.
Governors
Palace
1880's



4.
Governors
Palace
1970

there tells us, this plaza was also the goal of the 800 mile Santa Fe Trail. While the original aspect of the plaza was not recorded, its early appearance is not hard to reconstruct. It was a large barren area of rectangular shape where horse races, bull fights, and military drills took place and where, after commerce increased, wagon trains could round up. Originally the plaza extended as far east as the Cathedral, but in the late 18th century (Urrutia map) private houses had begun to be built in the eastern half. Evergreen trees were planted in 1843 by the wife of Governor Mariano Martinez, and the Civil War monument was erected in 1867. About the same time the appearance of the area changed rapidly when *portales* with squared posts were erected in front of buildings, around the plaza and along San Francisco Street. In contrast to the low one-story structures of the Spanish era, some buildings of two stories were erected, as we can tell from the first preserved photographs of the town, and window glass for store fronts and windows became common. In contrast to heavy Colonial members, the architectural trim now had a classical overtone, inspired by the Greek Revival movement "in the States" and paint was used with increasing frequency to contrast handsomely with the adobe plaster.

Picturesque as this was, progress did not end here. Several curious, high-ceilinged business blocks with pressed iron fronts were added after the railroad arrived in 1880, and by 1895 Santa Fe was catching up! The local definition of progress then was an eradication of the "Mexican" past and the construction of square-shouldered American stores of red brick or artificial stone with big plate glass windows equipped with awnings. Streets were paved with brick and sidewalks festooned with electric wires and telephone lines. Two decades later, however, progress was being redefined in quite different architectural terms, ones that once again recognized the value of the Southwestern heritage. This produced buildings like the Art Museum and La Fonda Hotel, and by the 1960's it was once again time to rebuild Territorial and Colonial *portales* and legally to compel adherence to traditional architectural idioms.

Always the most important building on the plaza, the Palace of the Governors is also the oldest civil structure in the United States. But the present appearance, though "restored" in a Southwestern vein in 1913, is certainly quite unlike its original condition. The old palace was much longer, extending 50 feet further to the west than at present, and at each front corner stood a rectangular fortified tower. Its fenestration must have been very different, given the primitive technology of the area and the impossibility of transporting fragile window glass over the rugged 1500 mile trail from Mexico. Begun in 1610, the palace was used as a Spanish bastion when the Indians revolted in 1680 until the defenders were defeated and forced to abandon New Mexico. When the Spanish regained Santa Fe in 1692, they found the buildings burned out and pillaged but capable of restoration.

After Yankee occupation in 1846 the palace was

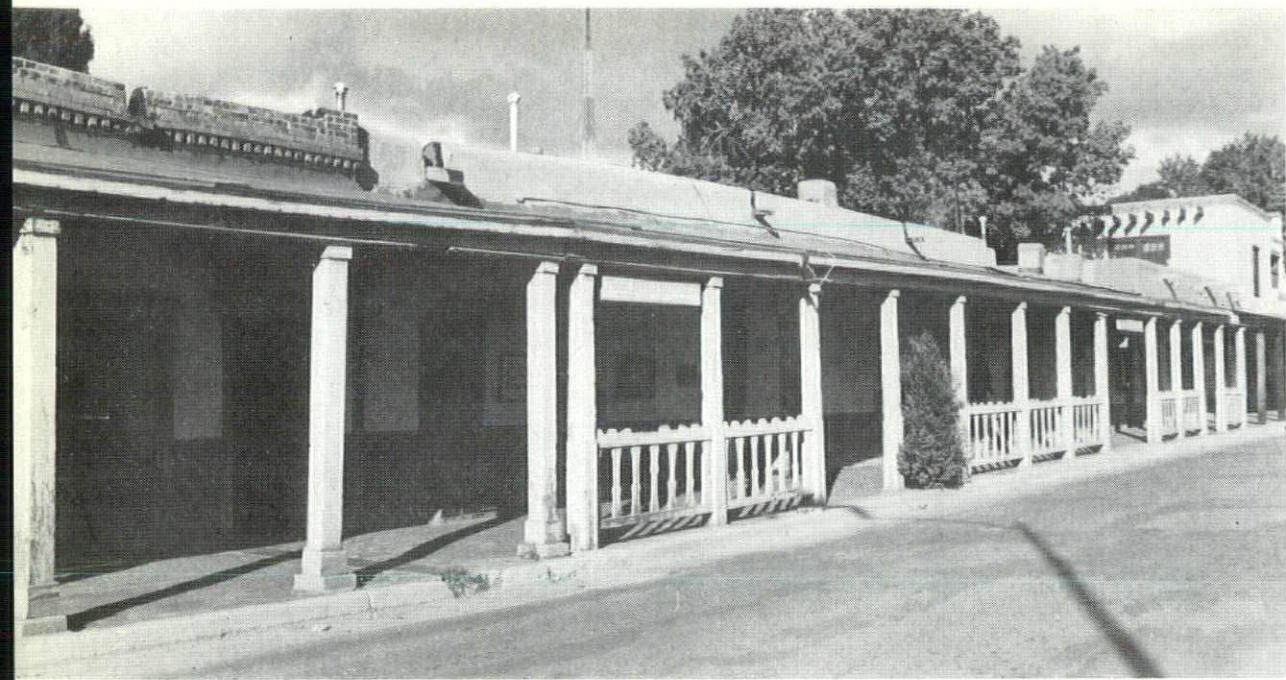
gradually "modernized." Glass windows were inserted, doors installed that swung on iron hinges, and board floors replaced packed earth in some rooms. As there are variations in the wood trim used on facade windows and doors, it seems unlikely that all changes were made at one time. A major renovation of the building, however, was carried out in 1878. At that time a Territorial style *portal* was added, only to be superseded in 1913 by an "authentic" Colonial style colonnade. Here the territorial legislature met until 1886 when the second capital was constructed south of the river.

The second most imposing building on the plaza is probably the Museum of Fine Arts. Designed in 1917 by Rapp and Rapp, it is a variation of the temporary structure erected by the State of New Mexico for the 1917 San Diego Exposition. This scheme, which sought inspiration in the traditional architecture of the Rio Grande area, had scored such success with visitors at the exposition that it must have impressed Edgar Hewett, then director of the museum and proponent of Santa Fe as a center of artistic and anthropological studies, as an appropriate architectural idiom. A composite design that depends heavily on the church and convent of Acoma, it is the most important, though not the first, example of what became known as the Santa Fe style. Today we are aware of the exaggeratedly picturesque quality of such early revival work: a profusion of projecting *viga* ends (often nonstructural), undulating parapets, blunted corners (especially on bell towers), eroded *españadas* whose openings have a worn, nonstructural shape, and randomly placed, unusable Indian ladders. Nevertheless this building works better visually in this particular location than most designs of 1917.

In the opposite corner of the plaza is La Fonda Hotel, designed in 1920 by Rapp, Rapp, and Hendrickson for the Santa Fe Railroad. This was an example of that railroad's awareness of the cultural uniqueness and potential of the area, an instinct the railroad management has since lost. In the same period they bought paintings of Indian scenes or Southwestern landscapes to reproduce as calendars. The hotel has been twice enlarged, 1929 by John Gaw Meem, and 1950 by Holabird and Root. Recently sold to local interests, it is currently being re-furnished.

On the square's south side once stood La Castrense, a military chapel erected in 1760 but demolished just a century later to make way for stores. For this chapel was made the splendid stone retable that has since been installed in Cristo Rey Church. Several of the late 19th century commercial houses on the south plaza were vigorous Victorian designs but they were "territorialized" or "colonialized" in the 1950's and 60's. The only Victorian building to survive is the Catron block (c. 1890-95) on the east side, now painted an unobtrusive buff color.

The most recent change in the plaza has been the reconstruction of a series of *portales* (1968) over the sidewalks. Following a design by John Gaw Meem



5.
The long portal. The Prince house is along the left and center, with the Sena house at the far right.

and alternating between Territorial and Pueblo detail, they recall the covered walkways one sees in the earliest photographs of the city.

Leaving the plaza by the northwest corner, one proceeds along Lincoln Avenue. Laid out on land once occupied by the Palace of the Governors and its 10 acre parade ground, this street was fronted by a number of houses built for officers of the American army. Only one remains, adjacent to the Museum of New Mexico and heavily "puebloized." Pleasant details of Greek Revival trim still remain around door and windows. Although remodeled, the symmetrical center hall scheme also illustrates changes in plan introduced in the course of Yankee occupation.

Built in a modified Territorial style, the Sears building (1948, John Gaw Meem) attempts to harmonize commercial requirements and traditional architecture. A one-story house on the next corner represents the Midwestern period (c. 1910) when progress meant the elimination of the native tradition. A different kind of innovation was the Centerline store at 207 Lincoln (1955, Conron and Lent). Despite its handsome detailing and the expert way it was adapted to the 1910 brick bungalow behind it, the design caused a storm of protest and was, in part, responsible for enactment of the controversial architectural control ordinance. It is interesting to compare it with certain other commercial buildings on the street, which though conforming to the ordinance, are not as good architecture. Occupying the whole block opposite is the Santa Fe Mid High School (1950, John Gaw Meem).

Federal Place at the north end of Lincoln Avenue contains a group of three buildings that together contain a moral. The U. S. Court House is of no particular stylistic pretension but depends on quiet propor-

tions and beautiful stone masonry for its distinction. Authorized in 1850 to serve as the territorial capitol and half finished at the outbreak of the Civil War, it was not complete until 1889. A stone annex of 1929 enhances the early building by respecting its mass and material. But the post office of 1962 is an artistic disaster both in choice of material and in the way it is sited, turning an indifferent flank to the older structures which were ceremonially centered in the elliptical park.

At the northeast corner of Federal Place is the exotic, pink stucco Scottish Rite Temple (1911, Hunt and Burns) so endearingly absurd as to have become an indispensable part of the Santa Fe scene. Next to it on the west is the Plaza del Monte, a Presbyterian retirement center (1959, Clark and Register).

Returning on Washington Street to the plaza one passes the Padre Gallegos house, #227-237, built in 1851 but much remodelled, the last time (1968) completely. A good two-story Territorial house was demolished in 1961 for the municipal parking lot at about the same time that new office buildings were constructed in imitation of the Territorial style. The old public library (1907, remodelled 1932) was enlarged with unusual felicity in 1963 by Robert Plettenberg.

Turn left on Palace Avenue and walk through the long *portal*. Though this colonnade suggests a single building, there are actually three properties. The first is the Prince house, which was acquired by that family in the spring of 1881. While documentation is sketchy, it is suspected that portions of the present house date from before the U. S. occupation in 1846. L. Bradford Prince came to Santa Fe as Chief Justice of New Mexico in 1879. He was later appointed Governor of the Territory by President Ben-

jamin Harrison in 1889. The largest of the three houses is the 33 room home of Don José Sena and was largely built after 1864 and contains nice Territorial trim and a brick cornice. In 1927 it was restored by W. P. Henderson for the Misses White and Bronson Clark who acquired it for architectural preservation.

At 237 East Palace Avenue is the Willi Spiegelberg house which has been carefully remodelled for use as a dental office and residence. The house probably dates from the early 1880's.

The Church of the Holy Faith, a pleasant brownstone Folk Gothic Episcopal church, recalls the simplicity of the home mission front in New Mexico in 1882. Fortunately the body of the church was retained during an enlargement of 1953 by John Gaw Meem. Other additions date from 1927 and 1967.

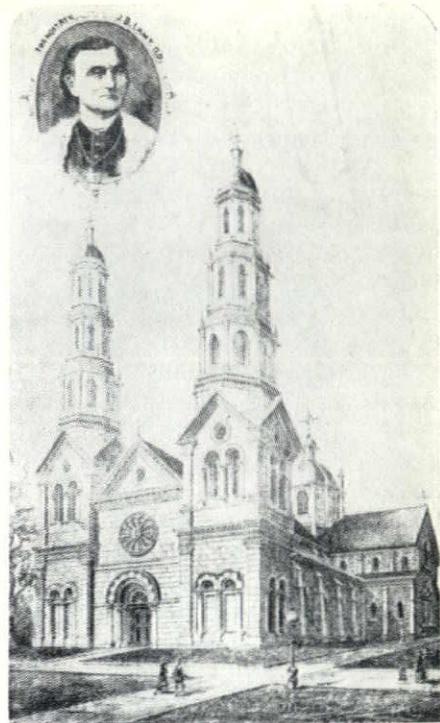
Behind the church on Faith Way stands the George Cuyler Preston house of 1886, an amazing (for New Mexico) example of Queen Anne complexity. The construction date is late enough, however, for the walls to be clad not with shingles as at first appears, but with sheets of pressed metal.

Across Palace Avenue stands the old Staab mansion, deprived of its mansard roof and engulfed by lesser buildings to form La Posada Hotel. It was built after 1870, when Palace Avenue was extended eastward, for Abraham Staab, the most successful merchant in the territory. Although unrelated to what one thinks of as the Santa Fe atmosphere, it symbolizes an important chapter of local history. It is a pity it was so mutilated as recently as 1948, but at least the interior preserves the imported (from St. Louis) staircase and several marble fireplaces.

The Francisca Hinojos house, 355 East Palace, is a late version of the Territorial manner in which Greek Revival details are enlivened with brackets and Victorian jigsaw work. Such elaborate woodwork could obviously not have been done before a plentiful supply of milled lumber and carpenter tools were available. Another indication of its 1870 date and of commerce with "the States" is the terne plate roof. The interior retains some elaborate trim painted to resemble grained wood.

The enthusiast can continue his walk east on Palace Avenue for as long as he has time. Within half a mile there is an example of almost every breed of architecture the city has spawned. But return on the same street to:

Saint Francis Cathedral. Begun in 1869 by Bishop (later Archbishop) Jean-Baptiste Lamy after designs of Antoine Mouly, who was brought to New Mexico for the job. The general lines of the unfinished church recall French Romanesque precedents but obviously the designer was not a purist, perhaps because he did not know enough to be one. Spires to reach 160 feet were fortunately never completed, but the nave contains an ingenious alternation in rhythm in the spacing of the middle bay. It is perhaps indicative of 19th century need for display that the building was begun at the facade and built toward the altar



*Saint Francis
Cathedral as
originally designed*

rather than the other way round as would have been the case in the Middle Ages. In order to bring the church into conformity with the new liturgy, a drastic remodelling was completed in 1969 which completely altered the crossing and apse. Interestingly enough the cathedral was built around and over the early *parroquia* which continued in use until the new structure was almost complete. The chapel of La Conquistadora (left transept) is an adobe construction of 1714 remaining from the early parish church.

Opposite the cathedral is the old post office (1921). From here one goes south on Cathedral Place to Water Street and then west to Old Santa Fe Trail, passing behind the 1950 wing of La Fonda Hotel. Turn left.

The corner building was the school of the Sisters of Loretto and dates from 1880. An up-to-date adobe building in its day, it had a towered entrance pavilion and a mansard roof that was removed when the building was remodelled in 1949. Other marks of 1880 modernity were the segmental arched windows with heavy wooden frames and the cut stone foundations. From the point of view of a historian, it is interesting to see this mansarded French Academic style competing for favor on the frontier with the Greek Revival after both styles had gone out of fashion in the east. This far from the centers of fashion, however, the time lag is marked and the sequence of styles sometimes gets mixed up.

Loretto Chapel next door is one of the most incongruous but delightful buildings in New Mexico and unquestionably worthy of preservation. Designed in 1873 by Antoine Mouly who did the Cathedral or his son Projectus, it is a Victorian version of the Sainte Chappelle. Compared to Trinity Church, Bos-

ton, the little building may not be extraordinary, but in the context of Indian raids and covered wagon trains that connected Santa Fe with the outside world (the railroad did not arrive until 1880) its design is no less miraculous than the circular staircase inside!

Cross the Santa Fe River but try not to notice the Desert Inn Motel, which might as well be in the Texas Panhandle for all the use it makes of its riverside location. The Land Office Building across the street in what might be called "State Office Building Territorial" was built in 1960. The park along the river here is beautiful. Called the *Barrio de Analco*, this south bank area was a modest district in the 17th and 18th centuries, the home of Spanish servants and Indians. Their parish church was San Miguel.

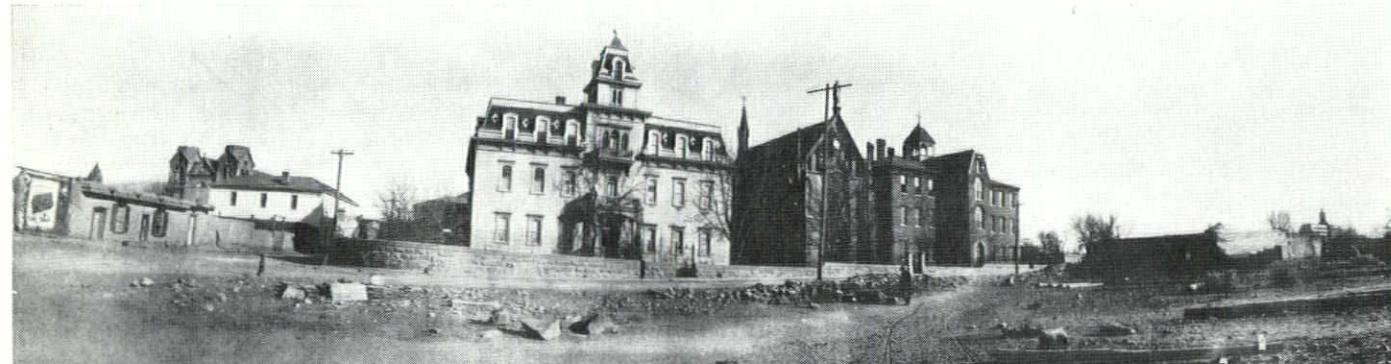
Just to the left on East De Vargas Street stands the "Oldest House." The origins of this house seem to be lost, but for more than eighty years tradition has held it to be the oldest house in Santa Fe. It is labeled the "oldest building" in the City on the Stoner map of 1882, and the Urrutia map of 1766-68 shows a structure near San Miguel Chapel in its approximate position. It also appears on the north side of East De Vargas Street in early photographs of the Chapel. Despite exaggerated emphasis on the building's antiquity, however, much of what one actually sees is recent.

Turn right on East De Vargas Street, where a few appealing remains of the intimate, unpretentious scale of this early residential area survive.

At 129-135 East De Vargas Street is the Roque Tudesqui house. Although its exact building date is unknown, this house in the Barrio de Analco was in existence in 1841 when it was the residence of an Italian trader, Roque Tudesqui. Many of its adobe walls are more than three feet thick, and at least one of them was built partially of puddled adobe, suggesting Indian construction.

Across the street at 132 East De Vargas Street is the Gregorio Crespin house. This house was part of the property owned in 1747 by Gregorio Crespin, who sold it for 50 pesos to Bartolome Marquez, with its "lands and an apricot tree." Tree-ring specimens taken from *vigas* in the house indicate their cutting date as 1720-50, and thick adobe walls testify further to its antiquity. The Territorial trim was added in the 19th century.

6. School of the Sisters of Loretto - Photograph C. 1890's.



West of Don Gaspar Street are the grounds of the old capitol. The fourth building to serve this purpose, it also incorporates remains of the third capitol, and the small silvered dome of the old design is encased in the blocky attic story of the later building. The complex is the work of Willard Kruger Associates, 1952. The scale and sense of enclosure is appropriate for Santa Fe and in keeping with the adjacent Barrio. A skillful plan for the enlargement of the capitol area was provided by Architects Associated in 1962. This scheme, unhappily, was brushed aside and the present capitol (1966, Willard Kruger Associates) and office buildings were erected whose scale, siting, and design are lamentable.

The Supreme Court building, an older construction of 1935 (Gordon Street) is probably the best official building on the capitol campus.

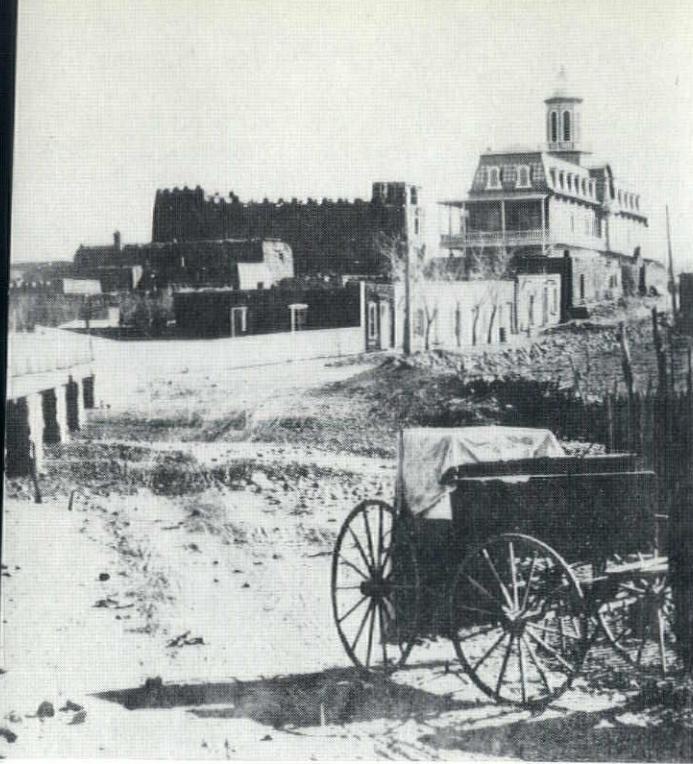
Return to the plaza via Don Gaspar Street. On the left the Inn of the Governors (1965) is better than most motels on "the strip" (Cerrillos Road).

San Francisco Street, originally the town's main business street, was also the point of entry from the lower Rio Grande Valley. Narrow enough to be effectively defined as a space by the two-story buildings that face it, this street was handsome when bordered by the one and two story *portals* of Civil War date. A quaint survival is the Original Curio Shop with a rickety wooden false front, but otherwise the street has been thoroughly denatured 1900-1920 and then "Territorialized" in the last fifteen years.

The pedestrian passage from Dendahls' store through to Palace Avenue, a recent improvement (1958) has an interesting sequence of enclosed walks and patios. It connects with a quaint courtyard opening on Burro Alley. The structures themselves are adequate Ordinance Territorial.

On West Palace Avenue turn right, back to the plaza. At #24 is the Felipe Delgado house (1877). Here he maintained his store on the ground floor, his household on the second. The cantilevered balcony which provided an outdoor sitting area for the family was once a fairly common New Mexico feature and several examples still remain in Las Vegas. The structure was restored sympathetically in 1970 by John Gaw Meem.

Santa Fe Plaza, and the end of the walking tour, is just ahead as you continue east past the Museum of Fine Arts.



7. San Miguel Chapel and College - 1880's

2 AUTOMOBILE TOUR OF SANTA FE - 8 MILES

0.0 MILE. Santa Fe plaza; go south on Old Santa Fe Trail.

LEFT. Pass buildings of the old Loretto Academy which played a historic role in New Mexican education between 1852 and 1968. The old school building (1880), Loretto Chapel (1873) and the brick convent.

LEFT. San Miguel Chapel. Despite claims of "oldest church in America," the present structure is conclusively known to date from 1710. Though built on the site of an earlier church (in existence by 1628) of the same advocacy, the new fabric was quite independent of the earlier whose foundations were discovered during the general restoration of 1955. Without transepts but using a polygonal apse, the present church follows the plan used for earliest edifices in the province.

The facade has been rebuilt several times and a photograph of 1868 shows an adobe entrance tower of three stages. Of particular interest on the interior is the main retable (c. 1798, restored 1955) which conceals traces of an early mural painted on mud plaster, like the one at Las Trampas. Important also is the elaborately carved beam supporting the choir loft, inscribed "The Lord Marquess de la Penuela had this structure made by his aide, Royal Ensign Don Augustin Flores de Vergara in the year 1710." Carved with borders and geometric designs, it is more elaborate than any that survives in New Mexico. Architectural historian, George Kubler, however, points out that it is less well executed than one in the church of 1662 at Ciudad Juarez across from El Paso.

0.4 MILE LEFT. Saint Michael's College was built



8. Interior - San Miguel Chapel

by the Christian Brothers as a boys school in 1878. Capped originally with a mansard roof, there was also a porch of two levels on the facade, as one can see from the double doors on the second level. The mansard roof and front porch were destroyed by a disastrous fire in 1926. A similar *portal* still extends across the rear elevation. The utilization of stone trim for the frame of the main entrance indicates the presence of a new class of workmen and tools in the territory, attracted to the area without doubt by the construction of the cathedral. The school property has been purchased by the state, and the remaining buildings have been remodelled for office use.

RIGHT. State Capitol (1966, Willard Kruger Associates). Because it uses pedimented openings and Territorial trim, this design satisfies the architectural control ordinance. Two semi-circular legislative chambers constitute the core of the building with offices on the periphery while basement parking facilities create a moat that isolates the structure from its site. Other state buildings in area are by the same firm.

Continue south on Old Santa Fe Trail and note the characteristic one-story adobe houses with brick copings.

0.6 MILE. Turn left on Arroyo Tenorio. As this unpaved street winds between high walls, it recalls the flavor of 19th century Santa Fe. Expensive homes alternate with modest ones, each cloaked by walls and turned inward on a sheltered terrace or garden, and often built out to the property line. Even modest dwellings are interesting and avoid the anonymous monotony of tract developments. Many travelers agree that the elusive charm of Santa Fe derives from inconspicuous lanes and cul de sacs like this one rather than from the more familiar monuments in the

center of the city. Continue across Garcia Street to Acequia Madre.

Acequia Madre takes its name, "mother ditch," from the old irrigation canal which parallels the road. In early times no houses bordered the left (north) side since this land was irrigated. Another big difference a century or more ago would have been the relative bareness of the city. The yearly burning of fields contributed to the absence of trees, and nurserymen from the Midwest had not yet begun to import trees and shrubs.

1.4 MILES. The intersection of Calle la Peña, Camino del Poniente and Abeyta Streets summarizes the visual quality of the area, though no one example is typical since each street and intersection is so individual. When Acequia Madre merges with Canyon Road continue east to:

2.0 MILES. Cristo Rey Church (1940, John Gaw Meem). Built of adobe, it is the most successful modern attempt to reproduce the traditional design. But this was done in 1939-40 when labor costs were moderate; today a structure requiring so much hand labor would be out of reason.

The interior is dominated by the magnificent stone retable from the destroyed La Castrense (military chapel) of 1760. Dedicated to the Virgin of Light and paid for by Governor Marín del Valle, it was executed by stone carvers brought from Mexico for the purpose. Cut of stone quarried near Bishop's Lodge, north of Santa Fe, it is the only significant example of stone carving in colonial New Mexico. The presence of this piece in the capital was later reflected in simpler retablos made of wood such as the one at Las Trampas (See page 41). Return on Canyon Road.

Canyon Road was originally part of an Indian trail that led into the mountains and across to the Pecos Valley. Today it is the most famous Bohemian section of town. There are innumerable old buildings of interest, but three have particular interest:

2.6 MILES. The Borrego house (Three Cities of Spain restaurant, #724). Part of the dwelling existed in 1769 though the large front sala probably was added in 1856 when a mortgage was briefly placed on the building. It is a textbook example of Territorial architecture, the characteristics of which are pedimented lintels, square *portal* posts enlivened with moldings to recall Classical capitals, and brick coping. In 1931 the house won an award as the best work of restoration done in Santa Fe within the previous two years.

2.8 MILES. The Olive Rush studio (#630) which now serves as the Friends Meeting House. A U-shaped house, the delightful *portal* opens to the east, sheltered from street noises and north winds. Originally it looked onto a simple garden where the building next door now stands. Barely wide enough to accommodate two rooms across the front, the lot is characteristically very deep (300 feet). No dates are known for this structure, but it may have been done as late as 1855, a tree ring date.

2.9 MILES. El Zaguán (#545) is now fortunately controlled by the Old Santa Fe Association, as is the Borrego house. The building assumed its present form sometime after 1849 when Charles Johnson, an early Santa Fe trader, enlarged the old three-room house on the site. He also planted the horse chestnut trees and laid out the small formal garden, a sensational innovation for Santa Fe at the time. The lower garden has been subdivided into pleasant apartments and houses which are worth exploring.

3.5 MILES. Turn left on Delgado Street and left again on Acequia Madre. Turn right onto Camino del Monte Sol. This street was one of the most famous streets in Santa Fe in the 1920's. Here several of the city's leading artists built studios and homes: Will Schuster, Josef Bakos; Laura Gilpin, the photographer, who still lives at #409.

4.2 MILES LEFT. Camino del Cruz Blanca, turn left to St. John's College.

4.9 MILES. The Santa Fe campus of the well known Maryland college was opened when the first buildings were ready for use in 1964. As recently as 1969, several new dormitories have been added. Architects were Holein and Buckley, successors to John Gaw Meem. The student union is notable because of interiors by Alexander Girard (1964), another Santa Fe architect. Return to Camino del Monte Sol and turn left. On the left is the house of architect John McHugh.

5.7 MILES. National Park Service Building (1939, Drafting Department, National Park Service). Recently nominated for inclusion on the National Register of Historic Places, this is perhaps the best of the buildings in the so called Santa Fe style, a regional movement dating 1904-1940 which looked to the traditional architecture of New Mexico for inspiration. Earlier examples of the style (in Santa Fe the Museum of Fine Arts and the New Mexico School for the Deaf, both 1917) were restless in their desire to be picturesque. Few examples achieve such dignified monumentality without sacrificing variety of mass and fenestration. It also has a high "rating" with employees who work in it.

5.8 MILES. Return to Old Santa Fe Trail, turn left, then turn left on Camino Lejo leading to the museum complex.

6.1 MILES. The Laboratory of Anthropology is another outstanding achievement of the Santa Fe style (1931, John Gaw Meem). Conceived as one unit of an unrealized multi-million dollar southwest center for anthropological and ecological research, the present building was designed as a museum research and administrative center.

Museum of International Folk Art. (1952, John Gaw Meem). The collection of Folk Art was assembled and endowed by Florence Bartlett. The extension of 1970 is by William R. Buckley.

8.2 MILES. Return to plaza.

And now off to Taos.





9. Indian drummers at Tesuque Pueblo.

3

SANTA FE TO TAOS - 83.6 MILES

0.0 MILES. Beginning at the main plaza, the route leads north on Washington Street to Federal Square and then to the Old Taos Highway. (Route Numbers 285, 64.)

1.2 MILES RIGHT. As the road ascends, the Governor's mansion stands on a hilltop (1955, Willard Kruger). The entire residential zone east of the road has been built since World War II.

2.0 MILES LEFT. Crest of hill, former home of authoress, Ruth Laughlin Alexander (1889-1962). Originally built in 1930 (John Windsor) and remodelled in 1950 (William Lumpkins).

RIGHT. Panoramic view of Sangre de Cristo Mountains, elevation of Santa Fe Baldy 12,622 feet.

5.5 MILES LEFT. Santa Fe Opera, founded 1956. First building burned 1967, new amphitheatre ready summer of 1968 (McHugh and Kidder). Acoustics excellent; the balcony provides shelter in case of shower. The rear wall of stage can be removed to permit spectacular view of Jemez Mountains and lights of Los Alamos.

8.8 MILES LEFT. Tesuque Pueblo turnoff (no photographing). A small post-Rebellion pueblo (pop. 259) built around a plaza. The irregularities of the front building line give variety, yet maintenance of 90-degree coordinates insures a coherence of plan. The two-story block on the south is typical of early pueblo massing. Originally there were no openings on the ground story since rooms were entered by ladders through hole in roof. Lower rooms were

largely used for storage. The half-destroyed rooms on west side illustrate the transient nature of adobe construction which begins to disintegrate as soon as formed. The wall one sees is the back wall of a front room.

San Diego de Tesuque Church (1915). The graveyard behind church retains a few elaborate wooden crosses of a type that was once prevalent. Return to Highway 285.

10.2 MILES LEFT. Camelback Rock, eroded sandstone formation. Also a view of Los Alamos on distant mountain, about 20 miles cross-country.

13.3 MILES LEFT. Cuyamungue, former pueblo location. Actually there are numerous small ruins on low hills along the creek whose once more plentiful water furnished irrigation. Scattered houses and commercial buildings here date within the present decade.

15.2 MILES. Highway 4; turn left (Los Alamos 20 miles).

15.7 MILES RIGHT. Pojaque, recent settlement near an old pueblo which dissolved (c. 1915); valley farms irrigated from Nambe River.

16.6 MILES. Old road along Nambe River parallels present highway and has access to several estates and old farm houses.

20.8 MILES RIGHT. Road to San Ildefonso Pueblo. Less interesting from an architectural point of view as population has dispersed over reservation. Several good, unrelated buildings remain near the old plaza.

22.2 MILES. Cross Rio Grande River near Otowi Bridge of literary fame (*The House at Otowi Bridge* by Peggy Pond Church).

23.2 MILES. Highway 30, turn right.

28.0 MILES. Turn right for Puyé ruins (7 miles). Puyé is a Pueblo IV site (c. 1150-1450) and perhaps the ancestral home of the Indians now living in pueblos in the river valley. Two areas of habitation: cliff dwellings and mesa top.

The mesa top contains ruins of a fairly large community house built around a rectangular court, an arrangement that is smaller but basically similar to that of a modern pueblo like Tesuque. Rooms are arranged in series as much as 11 deep, but most are very small (9 to 14 feet wide and sometimes as narrow as 4 feet). Two, even three stories high, the upper levels were set back with the roofs of lower rooms utilized as terraces. The cramped rooms with tiny windows and doors, low ceilings, and no fireplaces would hardly constitute a comfortable living environment. The houses provided storage space and minimal shelter, but the working day was spent out of doors. The present walls are reconstruction, laid over early foundations that had almost disappeared.

Beyond the living area to the east is a large kiva, a round ceremonial chamber excavated in the soft tufa and entered by a ladder through a large smoke hole. As usual, the kiva is equipped with a ventilator shaft oriented north and equipped with a deflector (masonry baffle to protect fire from the draft). Smoke from the fire escaped from the same hole through which people entered by ladder. The roof is a reconstruction.

The south rim of the mesa drops off abruptly and there are steep and difficult paths cut in the rock by which one can descend to a series of shallow cave dwellings and thence to the parking lot below. Older than the community house on the mesa top, these cliffside dwellings began as shallow caves that had eroded in the soft tufa. These spaces were squared up, using harder stones as abrasives, then augmented by the construction of regular rooms in front of them. Two stories in height, roof tops here were also used as living terraces. Several rooms have been reconstructed as has been the roof of the small kiva partially excavated in the rock.

Return to Highway 30, turn left.

29.9 MILES. Turn right into Santa Clara Pueblo (pop. 1,119). Although the outline of the plaza is irregular and buildings differ in heights, a basic order prevails because walls are all parallel or at right angles to each other. The square kiva built above ground is a late variation of the traditional structure which was subterranean and usually circular. The decaying structure on the north illustrates the fugitive nature of adobe.

Return to highway by north road.

31.8 MILES. Espanola. Settled in the 17th century but no early buildings survive. Take Highway 84 north from town.

32.9 MILES. Turn right on gravel road which parallels new highway. It passes several old adobe buildings and gives a picture of rural New Mexico. The *acequia* (irrigation ditch) runs just beyond the line of houses and waters fields and orchards which

lie at a slightly lower level. Fields are long and narrow to secure frontage for each on the main ditch. Frequently they are very narrow as a result of the Spanish custom of subdividing the land among all of the heirs.

38.8 MILES. Cross Rio Chama.

39.1 MILES. Turn right on dirt road about 100 yards short of Highway 74.

39.6 MILES. A scattered agricultural community called Chamita. Although most houses have been remodelled and hard plastered, a characteristic L-shaped plan can be distinguished with windows and doors opening to a protected southeast exposure.

40.0 MILES RIGHT. Church of San Pedro de Chamita. Although hard plastered and equipped with late 19th century belfry and doors, the church retains the polygonal apse and stepped silhouette that permitted the transverse clearstory window. Within, extremely simple corbels support the *vigas* and there is an early retable overpainted with kitchen enamel in recent years. The ranchers in this area were dependent on the church in San Juan Pueblo as late as 1794. The present building probably dates shortly before the drastic decline that followed the secularization of the Franciscan missions of 1834.

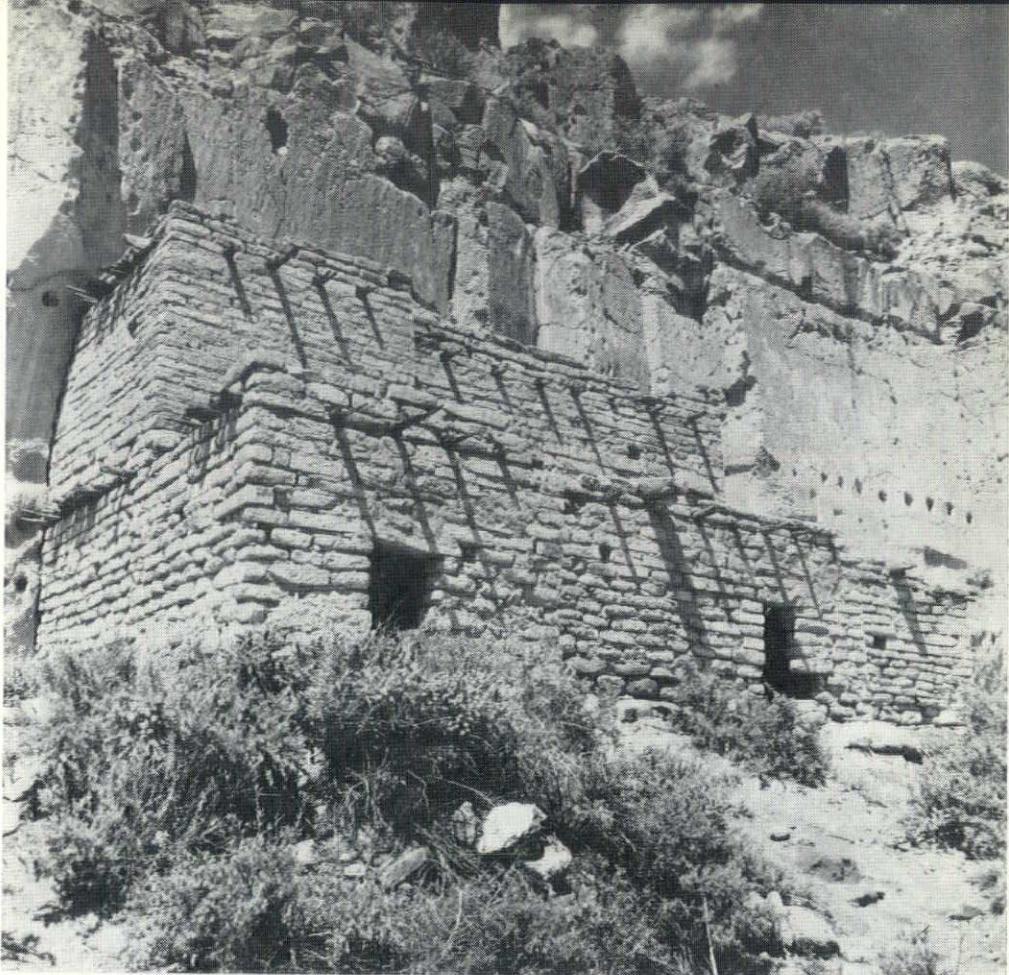
41.2 MILES RIGHT. Yunque ruins. Now a low mud mound, the original structure was a crescent-shaped community house occupied by Indians when Don Juan de Oñate arrived in 1589. Additional rooms at the southeast corner were apparently constructed to accommodate the Spanish and this, therefore, became the first Spanish capitol of New Mexico. The quarters occupied by the Spanish are almost indistinguishable from those for Indians with some rooms barely large enough for a man to lie down in. The Spanish transferred the capitol to Santa Fe in 1610. The Yunque site was partially excavated by field sessions of the UNM Anthropology Department in 1958-1961.

41.2 MILES. Cross Rio Grande River.

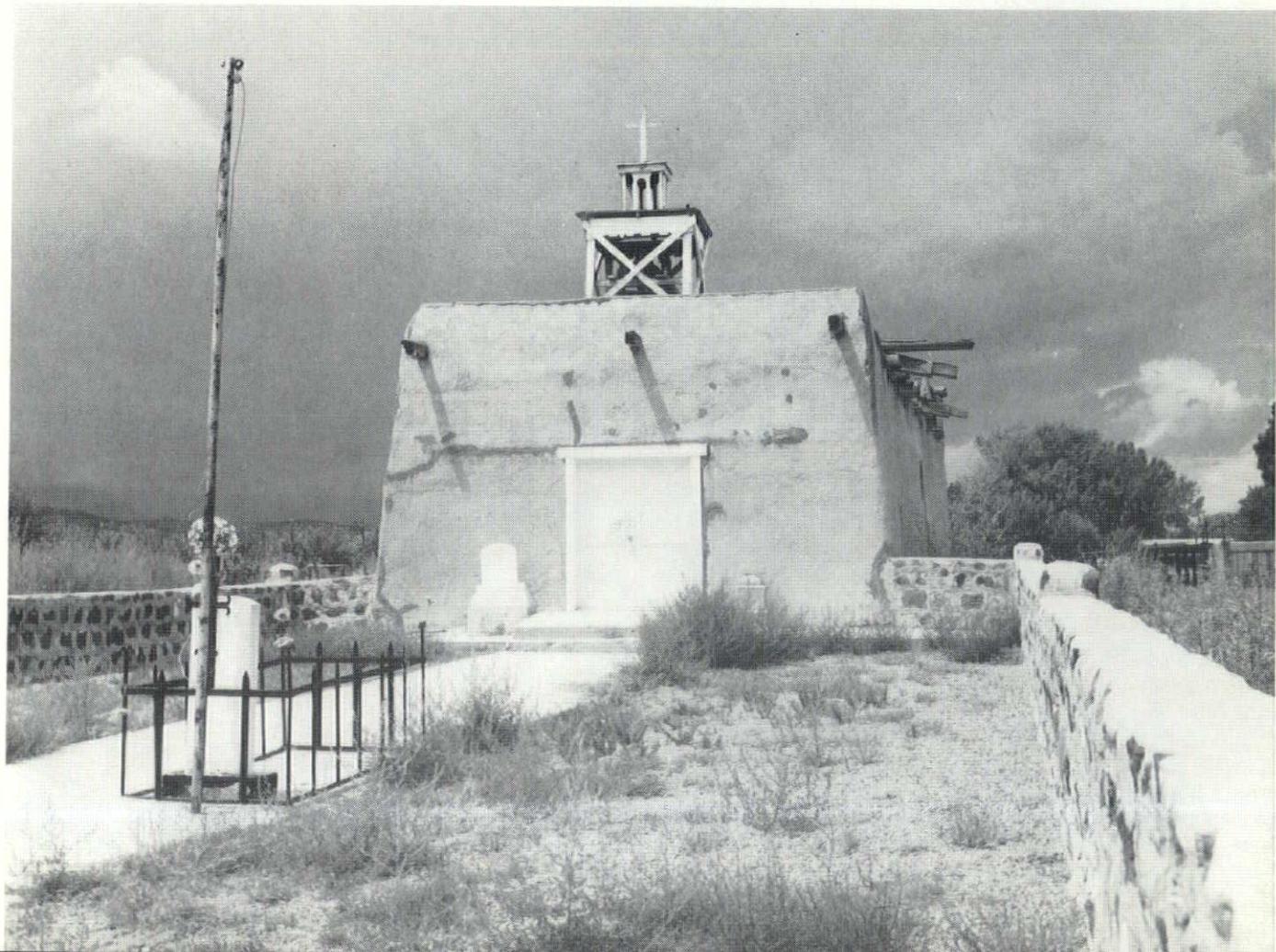
42.0 MILES. San Juan Pueblo. Pop. 1487. The Spanish resettled the Indians at this site following the 1680-92 revolt. The core of the pueblo has disintegrated and only one block of two story houses stands, but in 1776 Fray Francisco Dominguez, official commissary visitor to the missions of New Mexico, tells us that the plaza was defined by the flank of the church and "three tenements separated from one another at the corners."

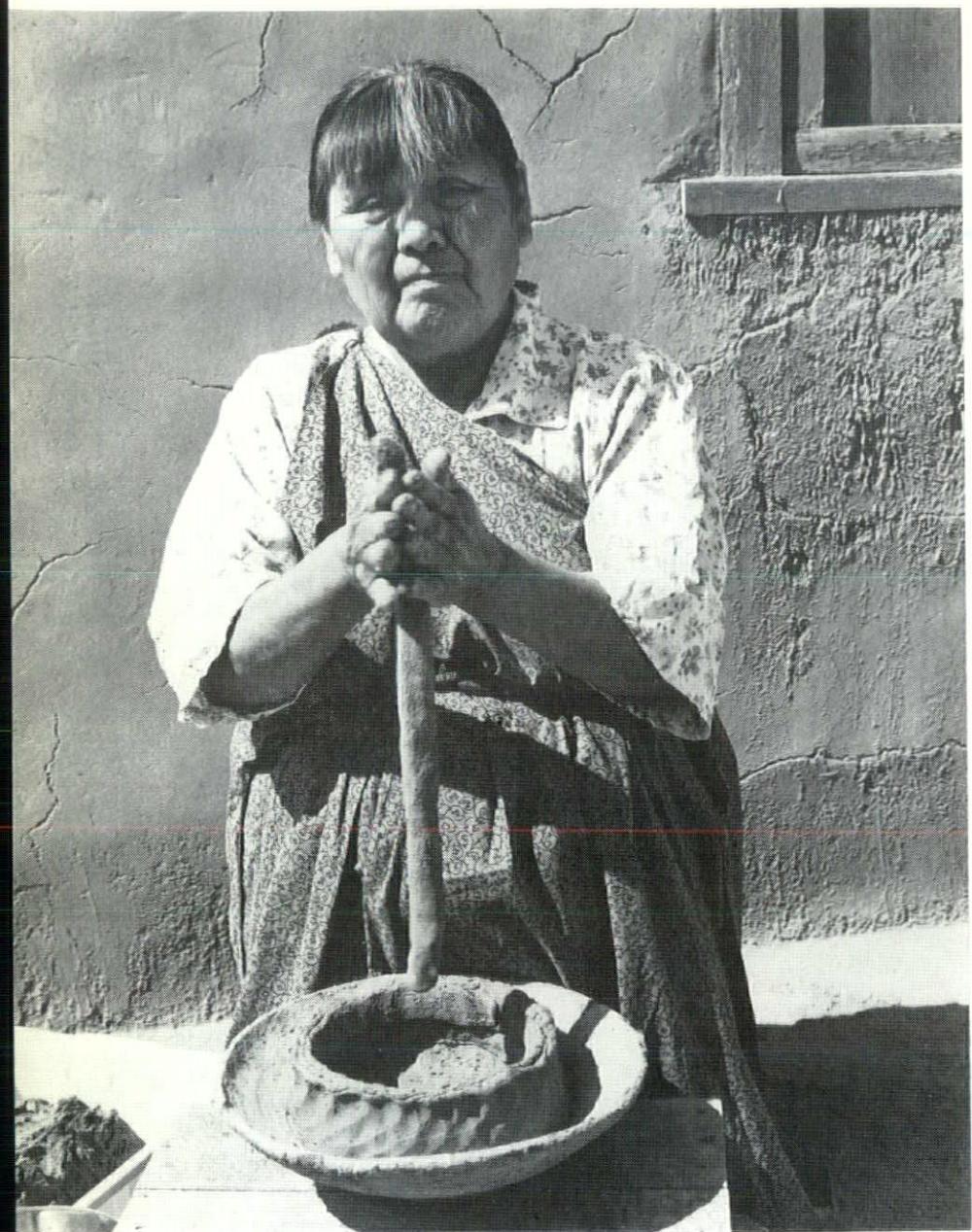
The present brick church (1913) contains three elaborate marble altars. Across the road is a more interesting stone chapel dedicated to Our Lady of Lourdes. This chapel and the handsome stone pedestal for the statue in front of the church were sponsored by a French priest, Father Camile Seux, who served the pueblo from 1868 to 1922. An inscription dates the pedestal 1888 while stained glass windows in the chapel are signed, "Mailhot, Clermont-F(errand), 1889." Architects of the chapel were Antoine and Projectus Mouly who also designed Loretto Chapel and Saint Francis Cathedral in Santa Fe. The general store east of the chapel retains some character of a 19th century trading post.

10. *Puye Cliff dwellings.*



11. *Church of San Pedro de Chamita*





12. Lorencita Pino, Potter - Tesuque Pueblo.

42.2 MILES. Bear left on gravel road (the macadam road leads east to Highway 64). This is the early road from Santa Fe to Taos.

43.6 MILES LEFT. Swan Lake, home of Mr. and Mrs. Hamilton Garland and one of the most elaborate haciendas in northern New Mexico, it was built over a number of years by Marie Garland. In addition to a private estate, it has served as a dude ranch, a summer cultural institute, restaurant, headquarters for a motion picture company and location for a TV serial. The estate takes its name from an unusually large *tanque* (irrigation reservoir) on the garden side.

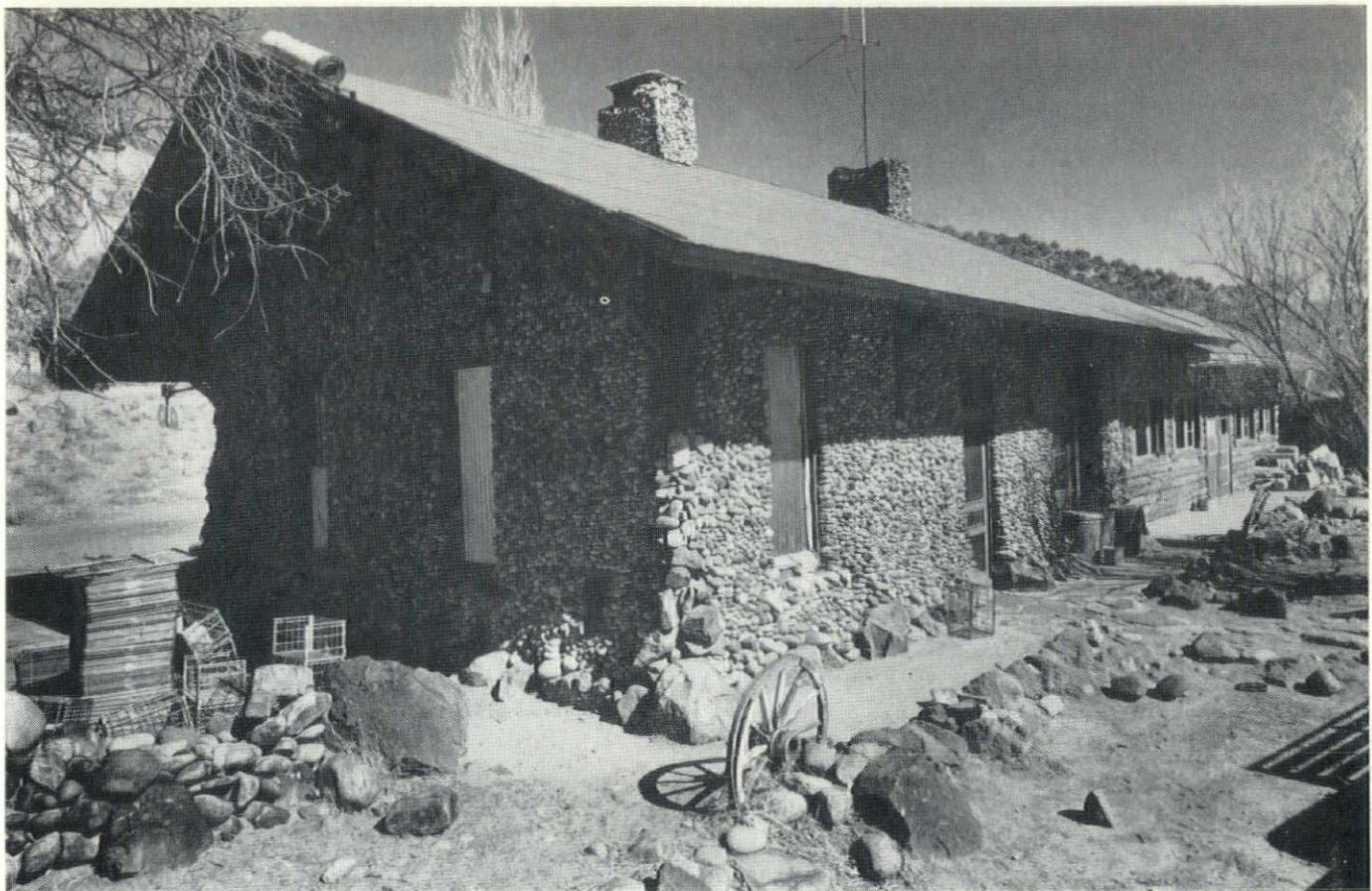
44.6 MILES. Alcalde. Approximately the location of a settlement called Rio Arriba by Dominguez and located on one of the most important early land grants, that given to Sebastián Martín. The present

aspect of the houses is recent, but some foundations and the general shape of the plaza are probably old.

47.0 MILES LEFT. Los Luceros, the best preserved 19th century hacienda in northern New Mexico. As with many adobe structures, the antiquity of this important house is hard to assess. There are ruins of an Indian pueblo on the property, even perhaps under the house. It is possible that some of the walls are old and the idea of a two story dwelling was not uncommon in early New Mexico. Nevertheless, the present form of the mansion with encircling two story veranda and fine Territorial trim is unquestionably late, probably after the Civil War when the area's most elaborate Territorial style building or remodeling was accomplished. The porches, with posts ingeniously contrived of several small members, could not have been built until saw mills were equipped to do relatively precise work. The rather formal plan with three rooms on each side of a central hall is also Territorial. This hall is too long and narrow to have served as a *zaguan*. The splendid *sala* across one end of the second floor is unique. The wood enframement of the opening into this room is capped by a pedimented lintel that has a curious, bald look, exactly like those found on some facade windows of the Palace of the Governors in Santa Fe.

In the late 19th century the house belonged to the Lucero family, hence the name, but was purchased and remodelled by Miss Mary Wheelwright in the early 1920's. Upon her death, it and part of its collection of Colonial art were acquired by Mr. and Mrs. Charles Collier. To it they brought their extensive collection of Spanish Colonial art which became the nucleus of the International Institute of Iberian Art founded and directed by them. Mr. Collier has engaged in extensive stabilization of the house, including the construction of reinforced concrete foundations to equalize settling.

Los Luceros also has a private chapel built, according to legend, after the house was spared from a flood in 1886. Despite the fact that it was designed to have a ridge roof which precludes a functioning clear-story window, the chapel nevertheless retains the traditional stepped-up profile at the altar end as well as



13. *Former railroad station at Embudo*

the polygonal apse. The handsome double doors were brought from the Policarpio Romero house in Peñasco, the work of Gregorio Ortega of Truchas in the 1870's.

47.8 MILES. Return to Highway 64 and turn left.

56.2 MILES LEFT. Embudo Station. Abandoned depot of the Denver and Rio Grande Railroad built in 1881 and now used as a foster home for children. A narrow gauge line that began construction in Denver in 1871, the railroad reached this valley in 1880. Embudo Station was a shipping point for lumber, mining products, and fruit. It was also a coaling and water stop and had a turntable. The station provided a restaurant where passengers could refresh themselves while the train refueled. Immediately north of Embudo the line began a long, steep climb (1,128 feet in seven miles, a 4% grade). The station was closed in 1934 and the rails were taken up in 1942 and shipped to Burma along with the rolling stock, but the cut can still be seen on the west wall of the Rio Grande Canyon.

A station master named Henry Wallace who came to Embudo in 1912 is responsible for the cobblestone masonry around the station and other buildings. Actually, however, the masonry is a veneer over the railroad's conventional wood station. Wallace also built several storage rooms and fireplaces using larger

stones. The railroad subsidized his activity by hauling in cement and carloads of stones.

57.2 MILES LEFT. Cobblestone house and storage units built by the same station master and also veneer. Long empty, these buildings were occupied and restored by a hippie colony in 1968.

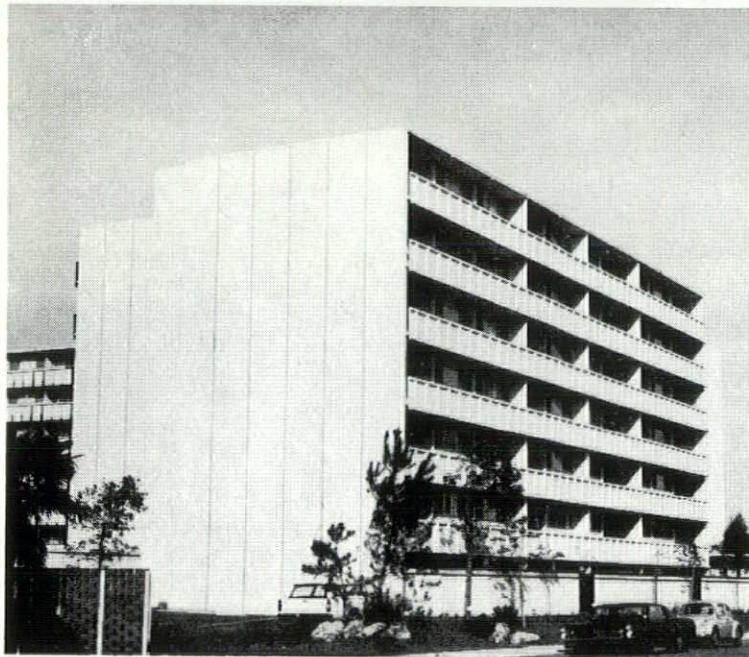
58.8 MILES. Embudo Valley turnoff. For an additional excursion into the Embudo watershed turn right: Highway 75. The watershed of some 300 square miles derives the name from its funnel-like shape where five streams converge before passing through a rock defile about one mile from the turnoff. Originally the only road to Taos passed up this valley and thence over the mountains to Talpa and Taos because the Rio Grande Valley became too precipitous. The town of Embudo (now called Dixon) had a population of 69 in 1776 and today it still retains the remains of two early defense towers. The upper reaches of the watershed was the scene of extensive lumbering between 1907-26.

59.4 MILES RIGHT. Embudo Hospital, the oldest and probably the best hospital in Taos County. The Presbyterian Church began mission activity in the mountain villages soon after 1900. As schools and hospitals in rural New Mexico were almost nonexistent, the church provided both along with their mission work. This hospital was founded as early as 1914 in

Los Arboles Apartments. Architect: Barrie H. Groen & Assoc., AIA.
Phoenix; Owner/Builder: W. R. Schulz & Assoc., Phoenix; Engineers:
Caruso-Parke & Assoc., Phoenix.



How to take the high out of low rise



Marshall Towers Apartments. Developers: Challenge Development, Inc.
Redwood City; Architects: Iniguez and Stopenoff AIA, Redwood City.



Concrete residential systems can save time and money for low and medium-rise apartments. This is clearly demonstrated by two new units, one in Redwood City and the other in Phoenix.

The 7-story Marshall Towers Apartments in Redwood City, Calif., utilized a precast panel system. Concrete panels were formed and cast on site, and lifted into place at the rate of 47 panels per day. Total construction time was 7 months, and the cost of under \$15/sq. ft. included concrete-covered parking, paved parking lot, landscaping, architecture, engineering, carpeting, drapes and kitchen facilities.

The 3-story Los Arboles Apartments in Phoenix has concrete masonry walls and lift-on floors. This system was requested by the owner-builder, and concurred in by the architect for its superior sound control and construction savings in time and money. Total cost was put at \$17/sq. ft. all inclusive. The owner/builder has used this method for ten projects over the past four years.

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14. *San Francisco de Assisi Church on Ranchos de Taos Plaza*

the town of Dixon. It moved to the present site in 1940, and the most recent addition dates from 1961.

79.2 MILES RIGHT. Llano Quemado, a farming community of the early 1800's. Its Fernandez house with a characteristic "shepherd's bed" fireplace is illustrated in *Taos Adobes* and there is a pleasant small church. Farming was carried out in the irrigated valley to the north.

79.7 MILES RIGHT. Ranchos de Taos. Although the date of the present church is sometimes mistakenly given as 1772, there is no description of it or the town by Dominguez (1776) though his ambiguous reference to a "plaza which is being built in the cañada" may possibly refer to Rancho. The main doorway and pointed windows of the nave were added by an unknown craftsman sometime after the Civil War, and a drastic remodelling in 1967 replaced several roof beams. Despite protests and offers of financial assistance to preserve the old mud plaster, the exterior was covered with cement plaster. Although assurances were given that the beautiful, undulating contours of the edifice would not be changed, the parapets were rebuilt with concrete block and wall surfaces were regularized. The unfortunate result is a harsher, more mechanical composition than the old one recorded by photographers like Paul Strand and Ansel Adams or painters like Georgia O'Keefe. The interior also un-

derwent a certain stiffening in the renovation though the present pews and forced air heating are more comfortable than the old benches and wood stoves. The apse and right transept retain good provincial Baroque altar screens, the latter by Molleno executed before 1818.

Preceded by a walled atrium in the center of which rises a cross, the church illustrates how directly, though on a modest scale, New Mexico mission churches trace back to the "fortress churches" built by 16th century mendicants in Mexico. The same point is borne out by the polygonal apse and placement of the choir loft just above the main entrance. The principal divergence from Mexican prototypes is the transverse clearstory window while the cruciform plan differentiates it from the single nave scheme used for New Mexican churches of the 17th century built in Indian pueblos.

As late as 1840 the colorful journalist, Matt Field, described Ranchos de Taos as a fortified town defended with strong gates that could be shut in times of emergency. One and two story houses along the north side of the plaza retain some of the early sense of enclosure and may incorporate parts from earlier buildings.

80.8 MILES LEFT. Sagebrush Inn (1930).

83.6 MILES. Taos Plaza.

"EVERYBODY TALKS ABOUT THE WEATHER, BUT..."

Prequalifying bidders gets the job done right the first time around. With more construction coming in the next 20 years than there has been in the last 200 years, it's time the bidding climate receives something more than passing comment. Why support a mirage that makes the short-term dollar look better, while sacrificing solid over-all profits and better building? The next time you want everybody to bid, ask yourself what you've done for the building industry lately.

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Fernando de Taos



15. *Ledoux Frame Shop*

Long the commercial and political center of northern New Mexico, Fernando de Taos was established in 1615. But the present town which stands on high ground is clearly not the fortified plaza "two musket shots away from the pueblo" that was demolished in the 1770's during the Comanche raids; nor can it be another new plaza that Dominguez describes as "being built in the cañada where their farms are." The 18th century was turbulent with raids by the Plains Indians who must not be confused with the settled Pueblos. Formerly restricted in their movements, the Plains Indians had gained great mobility by reason of the horse, and they now swept across the southern Rockies into the settled areas of the Rio Grande Valley with increasing frequency. When Fray Francisco Dominguez visited Taos in 1776, he found the entire Spanish population living within the confines of Taos pueblo where they had moved in 1770. There the Taos Indians, who suffered similarly from raids, set aside a specific area for the Spaniards and permitted them to build houses. At that time the visitor set the Indian population of Taos at 427, the Spanish at 306.

Possessed of abundant pastures and a source of supplies for fur trappers, Taos was long the location of a yearly fair that was the principal commercial event in the province. Later the town was on an alternate route of the Santa Fe Trail, but it lost its economic prominence to Las Vegas and Santa Fe when it failed to secure a railroad. Its subsequent importance has been due to artists, writers, and patrons who settled there. The first painters came in 1898 but their numbers grew markedly after 1917 when Americans were forced home from Europe by the war. The Taos Art Association was formed in 1912.

Throughout all this period Taos retained a strong regional character. Nowhere in the country did exotic cultures flourish so alluringly, and the town's qualities were enhanced by its isolation. Before World War I the trip from Santa Fe to Taos by combined train and stage required eight hours, and even in the 1930's it was a rugged four hour automobile drive. After the second war, however, the boom in road building and

the influx of automobiles and short term visitors rapidly changed the character of the community.

Today three sources of economic support insure a higher level of prosperity here than that enjoyed by other communities in this part of the state. These are tourism (sightseers in summer and winter skiers), the sales of art and crafts (the town has over fifty galleries), and mining (actually the molybdenite mine is in Questa, 20 miles to the north).

4

WALKING TOUR - APPROXIMATELY 2 MILES

Leave the plaza from the southwest corner and walk south to Ledoux Street. Here the long block of contiguous dwellings on the left side of the street is built on the edge of a low bluff overlooking a lush meadow. Because of the strategic location it is possible that houses were built here even before the plaza area was established.

The Ernest Blumenschein house and studio combined several separate holdings and contain early rooms with fine ceilings. After European studies, Blumenschein came to Taos in 1898 but he did not become a permanent resident until 1919 when he purchased this property. A daughter, Helen Blumenschein, has given the house to the Kit Carson Memorial Foundation and eventually the most interesting portions will be opened as a museum.

The Harwood Foundation was the home of other early arrivals. With a comfortable private income, the Burt Harwoods maintained the first "salon" in Taos. Upon Mr. Harwood's death in 1923, the house was given to the University of New Mexico to maintain as library, exhibition rooms, and cultural center.

Turn right on Ranchito Road and walk back toward the plaza. The Ledoux Framing Shop, formerly the home of Antonio José Valdez, is typical of a Colonial building modernized in the Territorial style. The *sala* has beautiful mill-sawn rafters with beaded edges, but the 1760 date painted on one member seems unlikely as there were no saw mills in New



16. Mabel Dodge Luhan house

Mexico that early. A date of 1860 is much more plausible. The squared posts of the *portál* have chamfered corners. This is a characteristic feature of Taos buildings of Civil War date. The uniform chamferring seems to have been done at the Dewit Saw Mill. This mill was established in the 1850's at Six Mile Creek, but its location was moved several times when fresh sources of timber were needed.

Turn left on Placitas Road. The parking lot, in what appears to be a plaza, is the site of the original parish church which burned in 1960.

In the northwest corner of the "plaza" stands the Santistevan house whose two-story *portál* contains a late version of the *zapata*, the corbel block above a column that was always a focus of decoration in New Mexico architecture. Here the *zapata* uses familiar Queen Anne jigsaw and spindle work.

Our Lady of Guadalupe Church (1961, McHugh, Hooker, and Kidder), closes the "plaza" on the north. Designed soon after the first Vatican Council, the architects attempted to adapt traditional adobe construction to the requirements of the revised ritual as well as of modern technology. Curved walls express the plasticity inherent in adobe.

Proceed north on Placitas Road, turn right on Governor Bent Street where the line of contiguous houses recalls the dense grouping of earlier times. Variations in their appearance remind us of how easily adobe structures can be remodelled. The Fernando Maxwell house (Kit Carson Memorial Foundation) is a charming Territorial house built around three sides of a small *placita*. A tree ring date of 1857 indicates that it was at least reroofed before the Civil War. Now drastically rebuilt, the Governor Bent house was the scene of the governor's murder in 1847 during an abortive uprising against the American occupation.

Turn right on Pueblo Road. On the corner is the Burt Phillip's studio. Along with Blumenschein he spent the winter of 1898 in Taos. House and studio were built after 1907.

Turn left on Kit Carson Street. On south side of street adjacent to the Doña Luz restaurant is a Territorial house, heavily remodelled, with a very pleasant patio. North side, Kit Carson House Museum. Although heavily remodelled, this is the dwelling of the famous scout and contains interesting furniture and memorabilia. The curious bell-shaped fireplace in the kitchen is copied from one in the 1834 Valdez-Martinez house in the Lomas district of Taos. South side at crest of hill

is the Irving Couse studio built from the remains of an old Christian Brothers school.

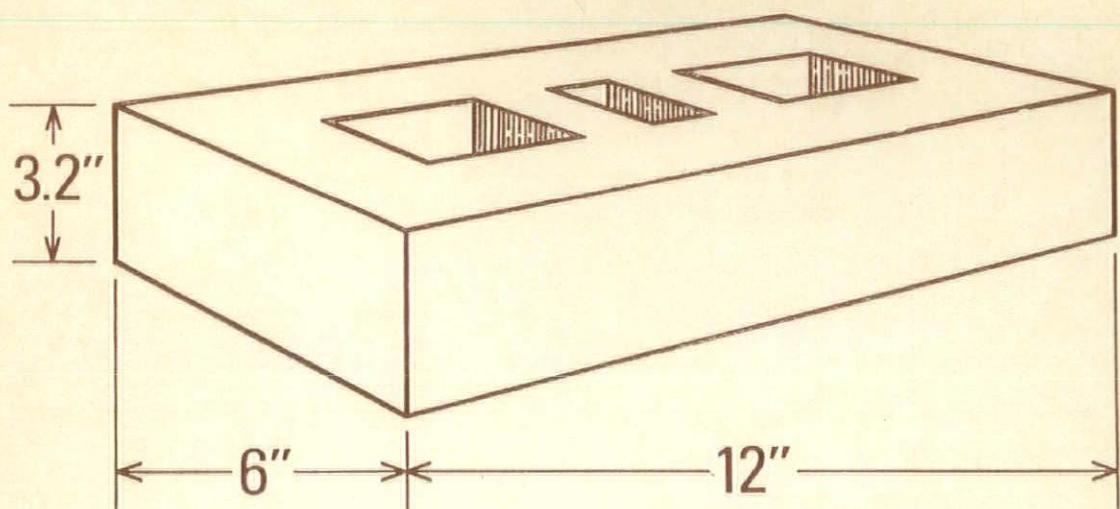
Descend slope. Turn left on Morada Road, proceed one-half mile to the former Mable Dodge Luhan property. Straight ahead through a gateway are five small houses designed and built by Mrs. Luhan between 1920 and 1924 as guest houses for the various friends and artists she attracted to Taos. Though it does not appear that any house was erected for a particular guest, D. H. Lawrence occupied the "pink house" in 1924 and Dorothy Brett occupied the studio for a number of years. The "Two Story House" was on the property when Mrs. Luhan acquired it in 1920, but it has since undergone extensive remodelling. The small red house was a gardener's cottage. Beyond the irrigation ditch and through the gateway is the "Tony House" and its separate studio constructed on land belonging to the pueblo. This house was owned by Mr. Antonio Luhan and inherited by his relatives in 1962.

Morada Road continues right across the valley meadow, up a slope, across a bridge, and through the gateway into the forecourt of Mrs. Luhan's own house. Actually there are two houses here composed of a chain of buildings over 450 feet in length and confined to a narrow plot between pueblo land on the east and a meandering irrigation ditch. Mrs. Dodge's residence is on the north; south of it is "Santa Elena" which began as guest quarters, acquired additional rooms over the years, served at different times as the studio of John Younghunter and Andrew Dasburg, and was finally sold to Victor Higgins. A granddaughter of Mrs. Luhan sold the main house in 1970 to movie producer Dennis Hopper.

Nucleus of the group is the irregular forecourt beautifully defined by a series of high walls and buildings. The long structure bordering the irrigation

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6" reinforced utility brick wall — load bearing (40' roof span)

19 feet clear unsupported height when designed using accepted engineering data and procedures.
12.5 feet high when using empirical requirements and tables.

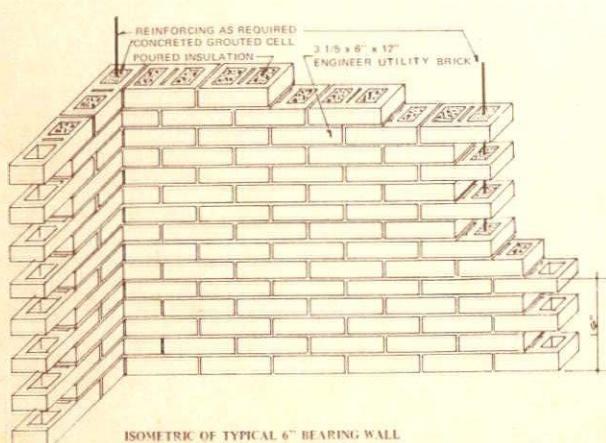
6" reinforced utility brick wall non-load bearing (25 psf wind load)

28 feet clear unsupported height (when designed using accepted engineering data and procedures. (Deflection not considered))
15 feet high when using empirical requirements and tables.

6" non-reinforced utility brick wall — load bearing.

11'-8" clear unsupported height when designed using accepted engineering data and procedure.
NOTE: a roof span of 40 feet was used, As this span decreases the allowable height will also decrease approaching 9'-6".

9 feet to 10 feet high depending upon which empirical requirement and table is used.



6" non-reinforced utility brick wall non-load bearing.

9'-6" clear unsupported height when using engineering design methods and empirical methods.

Wall Data and Properties

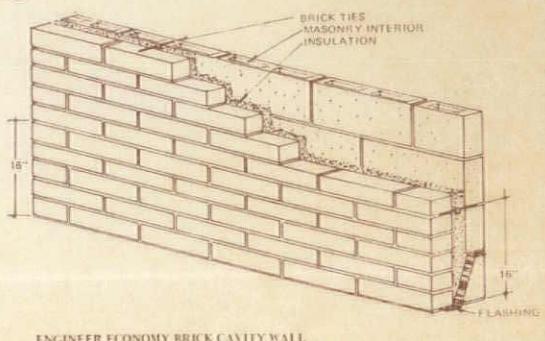
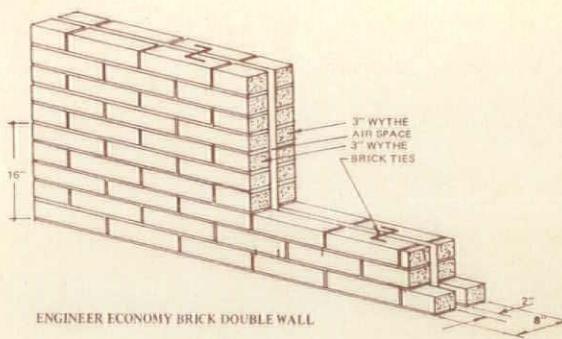
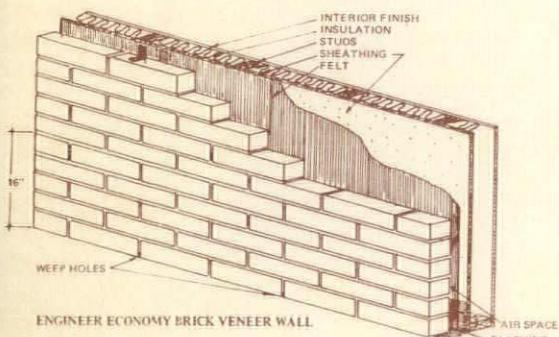
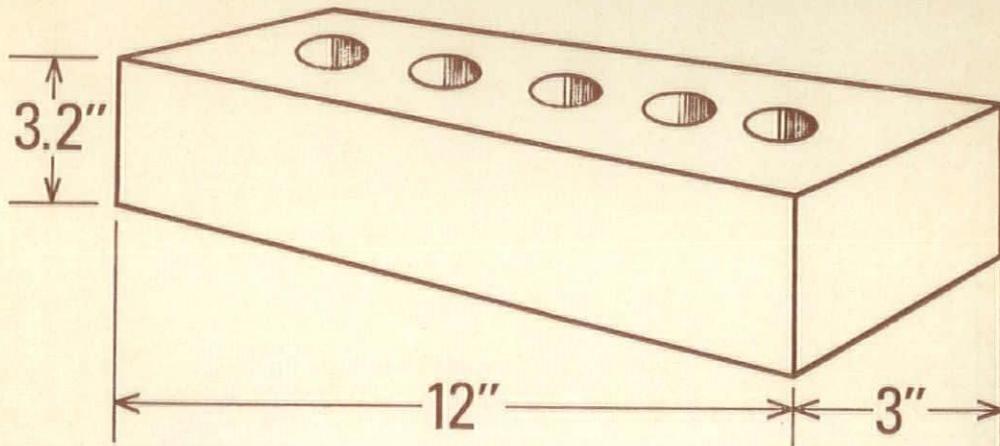
Fire Resistance	2 Hours
"U" Value — Uninsulated	0.43
"U" Value — Insulated	0.27
Sound Transmission Loss	52

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**VERTICAL
COURSING
($\frac{3}{8}$ " JOINTS)**

No. of Courses	Height FT. IN.
1	3 1/5
2	6 2/5
3	9 3/5
4	1- 4/5
5	1- 4
6	1- 7 1/5
7	1-10 2/5
8	2- 1 3/5
9	2- 4 4/5
10	2- 8
11	2-11 1/5
12	3- 2 2/5
13	3- 5 3/5
14	3- 8 4/5
15	4- 0
16	4- 3 1/5
17	4- 6 2/5
18	4- 9 3/5
19	5- 4/5
20	5- 4
21	5- 7 1/5
22	5-10 2/5
23	6- 1 3/5
24	6- 4 4/5
25	6- 8
26	6-11 1/5
27	7- 2 2/5
28	7- 5 3/5
29	7- 8 4/5
30	8- 0
31	8- 3 1/5
32	8- 6 2/5
33	8- 9 3/5
34	9- 4/5
35	9- 4
36	9- 7 1/5
37	9-10 2/5
38	10- 1 3/5
39	10- 4 4/5
40	10- 8
41	10-11 1/5
42	11- 2 2/5
43	11- 5 3/5
44	11- 8 4/5
45	12- 0
46	12- 3 1/5
47	12- 6 2/5
48	12- 9 3/5
49	13- 4/5
50	13- 4
51	13- 7 1/5
52	13-10 2/5
53	14- 1 3/5
54	14- 4 4/5
55	14- 8
56	14-11 1/5
57	15- 2 2/5
58	15- 5 3/5
59	15- 8 4/5
60	16- 0

Summit's Engineer brick units are made from native Colorado Clays, hard fired in modern tunnel kiln under strict quality control, have close dimensional tolerances, low porosity and the compressive strength is far in excess of A.S.T.M. standards for face brick. The modular face size of 3.2" x 12" gives an esthetic appearance in contrast to the blocky size commonly found in non-clay products.

Both the Engineer Utility and Engineer Economy units are designed to be laid with $\frac{3}{8}$ " joints and lay 5 courses to 16" vertical. They are available in various colors and surface textures.

100 square feet of wall area requires 375 Engineer units as compared with 675 standard units.

**HORIZONTAL COURSING
LAYOUT ON ENGR. UTILITY ($\frac{3}{8}$ " JOINTS)**

No. of Brick	Width Ft. In.	No. of Brick	Width Ft. In.	No. of Brick	Width Ft. In.	No. of Brick	Width Ft. In.	No. of Brick	Width Ft. In.
$\frac{1}{2}$	6	$\frac{1}{2}$	6- 6	12 $\frac{1}{2}$	12- 6	18 $\frac{1}{2}$	18- 6	24 $\frac{1}{2}$	24- 6
1	1- 0	7	7- 0	13	13- 0	19	19- 0	25	25- 0
1 $\frac{1}{2}$	1- 6	7 $\frac{1}{2}$	7- 6	13 $\frac{1}{2}$	13- 6	19 $\frac{1}{2}$	19- 6	25 $\frac{1}{2}$	25- 6
2	2- 0	8	8- 0	14	14- 0	20	20- 0	26	26- 0
2 $\frac{1}{2}$	2- 6	8 $\frac{1}{2}$	8- 6	14 $\frac{1}{2}$	14- 6	20 $\frac{1}{2}$	20- 6	26 $\frac{1}{2}$	26- 6
3	3- 0	9	9- 0	15	15- 0	21	21- 0	27	27- 0
3 $\frac{1}{2}$	3- 6	9 $\frac{1}{2}$	9- 6	15 $\frac{1}{2}$	15- 6	21 $\frac{1}{2}$	21- 6	27 $\frac{1}{2}$	27- 6
4	4- 0	10	10- 0	16	16- 0	22	22- 0	28	28- 0
4 $\frac{1}{2}$	4- 6	10 $\frac{1}{2}$	10- 6	16 $\frac{1}{2}$	16- 6	22 $\frac{1}{2}$	22- 6	28 $\frac{1}{2}$	28- 6
5	5- 0	11	11- 0	17	17- 0	23	23- 0	29	29- 0
5 $\frac{1}{2}$	5- 6	11 $\frac{1}{2}$	11- 6	17 $\frac{1}{2}$	17- 6	23 $\frac{1}{2}$	23- 6	29 $\frac{1}{2}$	29- 6
6	6- 0	12	12- 0	18	18- 0	24	24- 0	30	30- 0

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ditch once served as an antique shop where Mrs. Luhan sold part of her collection of Italian Renaissance furniture. Through heavy gates one approaches the main house across a flagged terrace studded with cottonwood trees and bounded by a meandering irrigation ditch. Since the terrace is above the line of irrigation, it is partially paved, but beyond the ditch the land falls off to a meadow so that the view from the terrace is impressive. The entrance is flanked by an intriguing cluster of pigeon houses on high posts.

Nucleus of the Dodge residence was an old farm house of five rooms aligned on axis in the usual Mexican fashion. North of this was added in 1920 the large living room block rising in tiers to the glassed *miradó*r and beyond that the dining room and service wing. At the south end of the original block of rooms were added a log cabin (1918), garage, and an enclosed garden (1921). The "Rainbow Room" off the corner of the living room was the last unit constructed in 1924. The handsome *portál* came from an old house on the plaza of Ranchos de Taos.

The interior contains characteristic New Mexican features like corner fireplaces and *latia* ceilings. The Rainbow Room takes its name from the spectrum of dyed *latias*, a traditional form of decoration where colors were confined to black, white, and earth colors. Carved columns and doors were the work of a local carver, Manuel Reyna, "discovered" by Mrs. Luhan. The dining room fireplace with its eroded chimney breast was much admired and copied. Several old cupboards with spindle doors are set in interior walls while numerous doors and shutters from old houses were incorporated in the house and out-buildings. Unfortunately for historians, no record was kept of where these pieces originated. Indeed a number of old members were carted to the job by their owners when word got out in the community that Mrs. Luhan would pay good money for old "stuff."

Though there is a beautiful lawn and many unexpected, picturesque features, the most interesting part of the Higgins house is the patio room surrounded entirely by inside *portales* and enclosed by regular walls. From the exterior this patio looks like a regular room with the usual windows, door, and chimney.

Return to Kit Carson Road. The plaza is back to the right. However, two miles further east on Kit Carson Road is the Leon Gaspar house—an extraordinary and unexpected pink, Moscovite house on the plains of Taos! It was built in the late 1920's by the Russian artist who lived in Taos from 1918 to his death in 1967.



17. Taos County Court House. (Note: the drooping wires are temporary construction lines.)

5

AUTOMOBILE TOUR - TAOS - 15.7 MILES

Taos plaza: Drive south on Highway 64.

0.6 MILE LEFT. Taos County Court House (1969, Architects Taos). An able design that evokes the scale and stepped silhouette of the most famous building in the area, Taos Pueblo, yet provides a contemporary, fireproof and functional building. A cluster of separate structures (court rooms, administrative offices, jail, public health, offices, etc.) set up reciprocal rhythms that animate the intervening space of the elevated courtyard. The main problem of the complex is its location away from the town plaza. This establishes a dangerous precedent of decentralization which could devitalize the plaza as well as seriously deface the Taos plain with ribbon commercial development.

2.9 MILES RIGHT. Sagebrush Inn, built 1930. For almost two generations the most famous hostel in northern New Mexico. But its breath-taking view is being compromised by the ugly commercial sprawl along the highway.

3.8 MILES. Turn right on Highway 240. Though hard plastered and remodelled within the present generation, a fair number of houses along the ridge probably incorporate foundations and walls of late 18th century date. This is suggested by their stoutness and locations along the ridge to the north or the low bluff south of the road where they would have defensive advantage.

4.2 MILES RIGHT. House with exterior murals. As recently as 1960 such landscape murals painted on houses and bars were fairly common in the villages of northern New Mexico. They were the work of an itinerant artist from southern Colorado named Alberto Lucero.



18.

The Hiram Long house is melting away — a July 1970 photograph

4.7 MILES. Hiram Long house (illustrated in *Taos Adobes*). Originally a placita type house built around an enclosed court, this structure has almost entirely melted away during 25 years of abandonment. This was the home of a Yankee settler who kept a tavern here and had a small whiskey still in the valley below. As Long lived in Taos between 1839 and 1861, the building may predate the Mexican War (1846-48) but documentation is lacking. The *zaguán* (covered entry approached through double gates) is the best remaining example in the state, and the *sala* had squared *vigas* and corbels, a feature reserved for apartments of unusual pretension. A unique feature was the adobe ramp leading to a smoke house on the roof.

6.1 MILES. Los Cordobas turnoff; settlement $\frac{3}{4}$ mile beyond. A cluster of houses still owned by members of the Cordoba and allied families. Individual houses have been remodelled but their grouping recalls earlier Indian dangers. Once the community possessed a large stone *torreón*, demolished in 1929. The barren setting recalls the treeless aspect of early New Mexico villages.

6.3 MILES. Cross Taos River. Left, a pleasant temporary house on ledge above river, designed and built of rammed earth by artist owner, Robert Ray, 1958-62. Fronting road is a house built by Otto Picher from ruins of a burned grist mill; latest addition 1969.

Right, house of mill owner; built 1885, remodelled 1967.

6.5 MILES RIGHT. Pedras Negras cemetery. The *campo santo* retains a few elaborately sawed crosses. The adobe structure near the road, a *descanso* constructed as a temporary shelter for the coffin, retains a quaint wooden facing with jigsawed design, built about 1865 by Leandro Martinez (restored 1960).

7.2 MILES. Millicent Rogers house is one of a series of fairly large ranch houses bordering Taos River. This place was enlarged in the 1930's and again in 1950 when Mrs. Rogers bought it.

7.8 MILES LEFT. The Juan Lucero house (c. 1780), another *placita* plan with *zaguán*. This structure was inhabited as recently as 1946.

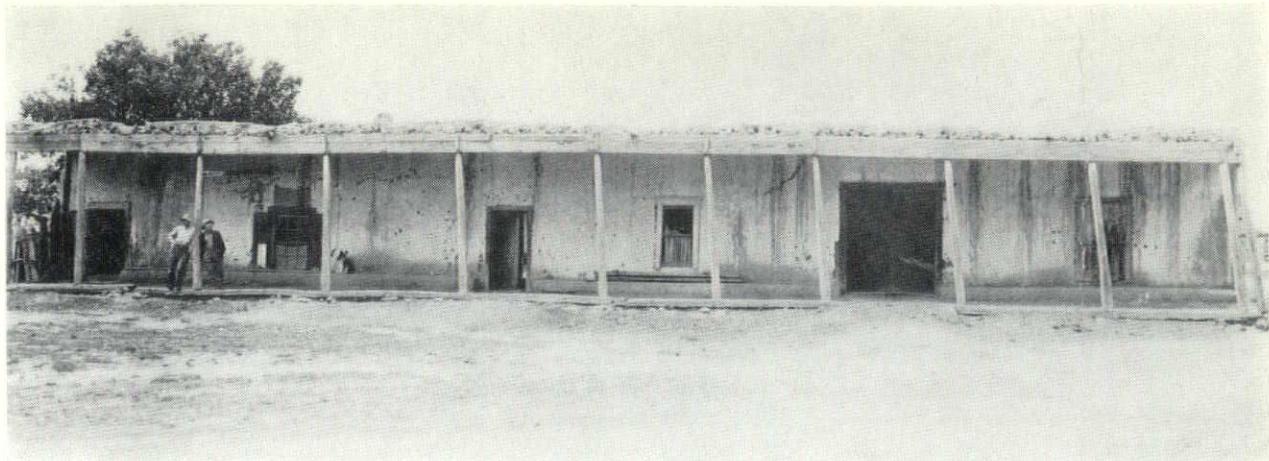
8.0 MILES LEFT. Severino Martinez house is the best preserved *placita* house in the Taos area and one of the few whose history can be documented to some extent. The building site and a three-room house was purchased in 1824 by Don Severino, whose father, Antonio Martinez, had received a large land grant in 1788. Don Severino added to the original small house until rooms enclosed the 51x65 foot patio (in New Mexico called a *placita*). His will, dated June 8, 1827, divided the 12 room house between his wife and three sons.

Originally there were probably no windows on the exterior, only the gate, and a second walled *corrál* was attached at the rear. The lower roof level of the earliest rooms (the front left corner) provided a platform with a high adobe parapet cut by loop holes from which the ranch could be defended in case of Indian attack. After that menace was quelled, windows were cut in outside walls.

Perhaps as late as the 1870's, wooden *portales* were added around the *placita* and across the facade. These remained until 1929 but while the house stood empty during World War II, treasure hunters all but wrecked it. A program of restoration was launched in 1966 and though not finished, the foundations and roofs were at least stabilized.

Pascual Martinez, son of Severino, was engaged after 1835 in the Chihuahua trade, and the big room with double doors between the *placita* and *corrál* seems to have been where he stored his merchandise. He also operated a grist mill built in front of the house which was photographed in 1901. Pascual's son, Leandro Martinez, was born in 1843 and engaged in the St. Louis trade after 1862. He constructed his home next door on the north. Demolished for its interesting woodwork in 1963, the *portál* of this second Martinez house once had the date 1862 penciled in the ceiling. According to his son, Don Leandro was a skilled carpenter and built his own house.

Return to Ranchito Road and turn left. But at the 8.5 miles intersection where paved road turns right, the tour continues straight on a gravel road paralleling the river. On the left bank are decayed



19. *Severino Martinez house. The main elevation as it appeared about 1923.*

ruins of several haciendas that were presumably comparable to the Martinez place.

10.5 MILES. Turn right on Questa Road (Highway 3). At this intersection on north side of road is the old Placitas oratory, a family chapel. The light scale of the belfry and entrance almost suggests Federal work. From a study of molding profiles, etc., it is clear that the carpenter who worked here also did the new entrance at Ranchos de Taos church. The building consists of two rooms; the smaller room on the left is too large for a sacristy and could possibly have been used as a Penitente *morada*.

10.9 MILES. Sharp left turn at Chevron station on road for Taos Pueblo. As soon as one enters Indian land the ugly commercialism that spoils the roadside ceases.

13 MILES. Taos Pueblo (No photographing without permit).

This is the only large, multi-storied pueblo remaining, though at the time of Coronado's exploratory trip (1540), such were the rule. Although remodelling and additions continue to the present day, the core of the pueblo dates back to the early 1300's. But ancestors of the present inhabitants were in the area in the middle 1200's, as remains of earlier constructions

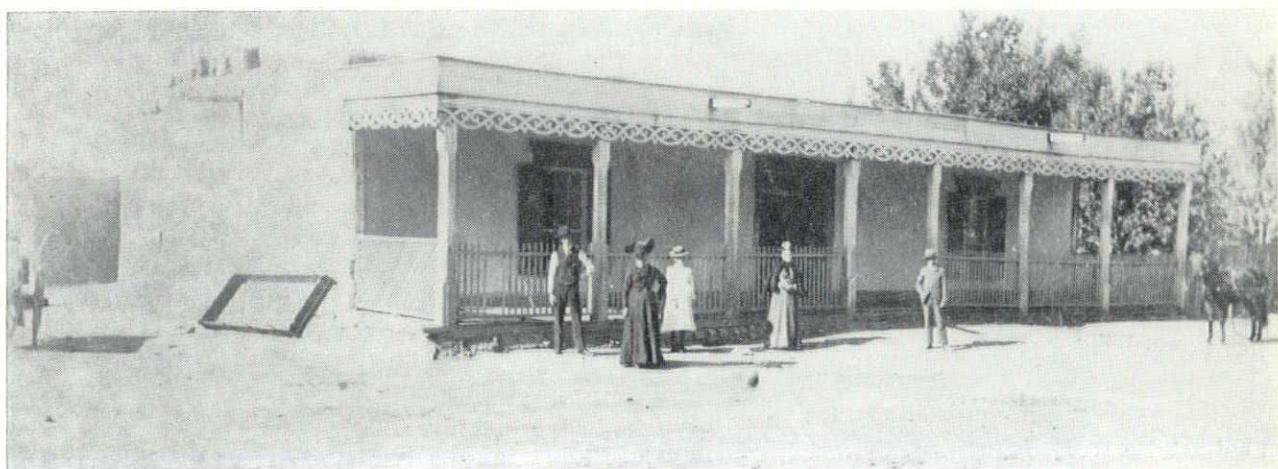
not more than 1,000 yards from the present structures indicate.

A pueblo contains three basic elements: kiva, habitable rooms, and storage area. The kivas at Taos conform to tradition by being round and subterranean, and they vary considerably in size from small clan-size units to large community kivas. Whereas they usually tend to be in main courtyards, kivas here are located on the pueblo's periphery, especially on the northeast side.

There are two "apartment blocks" or community houses. Although from the plaza they look like linear constructions, they actually pile up in somewhat pyramidal forms. The north (left) house is as much as eleven rooms wide and it climbs to five levels. Despite variations in floor level and building line, the structures maintain a harmony of scale and composition, a unity with infinite variation. There is a modular quality about the composition (determined by the convenient distance a log beam will span), and the resultant unity has infinite variation. The effect is not unlike Habitat, the apartment complex built for Expo '67 in Montreal, Canada.

Originally there were no doors in the lower story. Access to ground level rooms was gained by climbing

20. *Leandro Martinez house - a 1901 photograph.*





21. Taos Pueblo

a ladder to the roof top and then descending another ladder through a hole. But in the last 50 years, encouraged by the health department, windows and doors have been cut through walls. Although the rooms are larger here than at Puyé, inhabitants of both pueblos spent much time out of doors and most household chores were performed on roof terraces or in the main plaza.

The Indian tradition of permitting the *viga* to project beyond the face of the wall was a practical matter. Limited to stone axes, hacking through a tree trunk was a big job so an extra long *viga* was simply allowed to jut beyond the wall. Such projections were useful for hanging chili and meat while drying, and aesthetically we admire the sharp cast shadows.

When nomadic Indian raids became severe in the 1760's, a defense wall was built around the pueblo. Where the walls stopped at the river bank, towers were erected. Air views still show parts of this wall. At the height of the incursions in 1770, the people of Taos permitted the Spanish to move inside the walls and build separate quarters of their own. To obtain building materials for this, the Spanish demolished their old walled "plaza."

One other characteristic form of the pueblos is the outdoor adobe oven (*horno*). Although the Spanish introduced the beehive shaped oven to the new world,

it is the Indians who continue to use it.

The church at the pueblo is not old (1847) as the older edifice from 1706 was destroyed in the uprising of 1846 when its thick adobe walls were pulverized by American cannon after the insurrectionists took shelter in the church. The destroyed building has weathered away most picturesquely and now serves as a *campo santo*. Return by the same road toward Taos plaza.

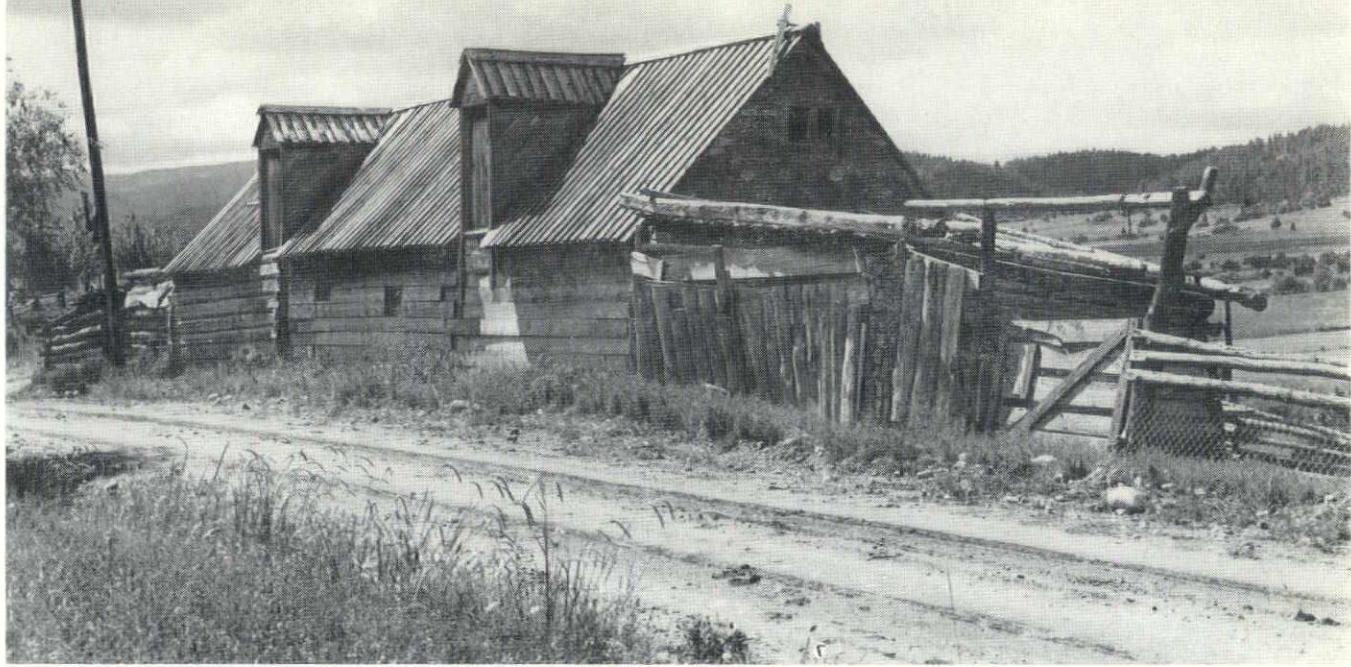
15.1 MILES LEFT. Leinsdorf house, with an intriguing park enclosed by a high wall.

15.5 MILES LEFT. Nicolai Fechin house (1927, designed by the artist). Almost invisible among the trees, the interior has a strong Russian flavor. It has numerous pieces of carved furniture and woodwork done by the artist who was a sculptor as well as a portraitist.

15.7 MILES. Taos Plaza.

Your driver awaits
to begin the tour
of the mountain
villages.





22. A northern New Mexico barn.

6 TAOS TO LAS TRAMPAS - 36 MILES

0.0 MILES. Taos Plaza. Drive south on Highway 64.

3.5 MILES. Talpa turnoff; turn left on Highway 3.
4.4 MILES RIGHT. *Torreón* of the Vigil Family. Believed to be the only surviving *torreón* in New Mexico, this structure was originally windowless and had but one entrance. A trap door in the roof is said to have communicated with a polygonal second story made of logs and provided with loop holes. Here the settlers would assemble for protection when attacked by nomadic Indians.

Since the Vigils are mentioned by Dominguez in 1776 as one of two families living near their fields outside the walls of Taos Pueblo, this defense tower could go back to that time. Adjacent houses may utilize 18th century walls.

4.5 MILES LEFT. Penitente morada, date unknown. Unique to northern New Mexico is the *morada*—the meeting place of the Penitente Brotherhood known as *Los Hermanos de Luz*. The Brotherhood is a New Mexico offshoot of the Third Order of St. Francis, an organization founded by the Saint in 1221 for those of his followers who did not wish to become regular members of the Franciscan order, but who wanted to carry out Franciscan teachings in their lives. Among the 16th century *Conquistadores* of New Mexico were a number of members, including the first Governor of New Mexico, Juan de Oñate.

Although there is some controversy on their origin, the Third Order of St. Francis seems to have come into prominence in New Mexico after the missions were secularized by the Mexican government in

1834. When that government failed to send secular priests to replace the Franciscan friars, many communities found themselves without clergy. In this emergency members of the Third Order took on a large degree of spiritual leadership, but as they lacked theological training some irregularities and excessive practices like self flagellation developed. When the region was annexed to the United States (1848), the papacy felt that a purification of the church of New Mexico was expedient and in 1851 sent a French priest, Father Jean-Baptiste Lamy, to set things in order. Later the area was reorganized as a separate diocese and Lamy was named bishop. Lamy ran into opposition and resentment in some communities when he attempted to change current practices or send in new French-trained priests (viz. the confrontation with Father Martinez in Taos or Father Gallegos in Albuquerque). A certain competitiveness developed, especially in Taos under the leadership of Padre Martinez. Gradually the Penitentes went underground as they refused to give up their old practices and authority even at the risk of displeasing the hierarchy.

The focus of Penitente observances was Holy Week at which time the *hermanos* would retire to their *morada* outside the village, generally near the cemetery. There they would pass several days in prayer, religious observances, and self mortification, which came to a climax on Good Friday when a brother was sometimes bound to a cross (but not nailed).

A *morada* is a cross between a chapel and a house and has at least two rooms, a chapel with an altar but no heating, and the meeting room with a fireplace where the brothers took their meals brought in by the women. A third room used for storage and

for flagellation is also usually included. With small windows, often with solid shutters, the *moradas* have the appearance of early dwellings before there was window glass and while Indians were still a threat.

5.0 MILES RIGHT. Durán chapel. The only recognizable remains of a prosperous hacienda of the early 19th century. The beautiful retablo of 1829 from this private chapel was sold in 1930 to the Taylor Museum of Colorado Springs. Undoubtedly the eroded buildings adjacent to the chapel are part of the old hacienda.

5.3 MILES RIGHT. Talpa church (tree ring dates 1840); its close grouping with houses suggests a 19th century fortified "plaza."

9.9 MILES. Fort Burgwin is a 1958-60 reconstruction of the stockade fort erected in 1853 to shelter a small company of U. S. soldiers sent to protect the area from nomadic Indians. The garrison remained here until 1860 and was not re-established after the Civil War. Location of the buildings was determined from excavations and their approximate appearance was obtained from sketches found in a diary of a soldier stationed there. Original stockade construction is recalled in the present reconstruction by a facing of split pine logs over concrete block.

19.1 MILES. Rockwall; intersection of Highways 3 and 75. Turn sharp right.

19.3 MILES LEFT. Rockwall tavern. About 100 yards behind and below the tavern but easily discernible from the highway is a flat roofed, log grist mill, the only one still in operation in this part of the state. The small gap in one log to the left of the door is the original window. The mill stones are turned by a horizontal mill wheel, an arrangement that seems to have been standard in the region. Before such mills, corn was ground by hand.

20.5 MILES LEFT. Placitas. The arrangement of houses around an oblong plaza with a church in the center suggests another fortified town, but most houses have disappeared or been rebuilt. The church with its round apse and tin roof is duplicated in several neighboring villages.

22.4 MILES RIGHT. Vadito, a decentralized village suggesting a later date, has a rather ugly consolidated church (c. 1965) that backs against a pleasant, old church with a round apse. It is somewhat unusual in having the Penitente *morada* contiguous but not intercommunicating. Left of highway is a dilapidated wooden grist mill somewhat more recent than the log mill at Rockwall.

24.5 MILES. Peñasco intersection; turn left on Highway 73 to Rodarte. The strung-out disposition of Peñasco suggests a late development though a town existed in this part of the valley by 1796.

25.0 MILES RIGHT. The hay barns and animal shelters built of logs along the river are typical of the mountain region. Farther up the valley, now the Santa Barbara Recreational Area, lumber operations were in full swing 1907-26. A temporary railroad was constructed in the valley to haul lumber, but logs

were driven down the rapids below during spring runoff. Once in the Rio Grande river, logs were floated to Albuquerque to a railroad tie processing plant. Some 16 million ties were cut here.

26.0 MILES LEFT. Rodarte is another plaza-centered community though farm houses are also strung out along the irrigation ditch further up the valley. The church with round apse is similar to that at Placitas. A small adobe *morada* north of the plaza is recognized by large crosses in the yard and the small, shuttered windows.

Rodarte was the home of the carpenter, Alejandro Gallegos (d. 1920), whose paneled doors are one of the most distinctive expressions of folk art from this region. Once there were numerous doors by Gallegos in these villages, but antique dealers and collectors from the Santa Fe and Taos areas have cleared them from the valley.

27.1 MILES. Llano de San Juan Nepomuceno, a high agricultural community of late date. Here the flat mesa top is watered by irrigation taken from the Santa Barbara river on the north. The farm houses are dispersed freely over the mesa, and the church, remodelled about 1910, contains a painted retablo signed by José de Gracias Gallegos dated 1864 (see the church at Las Trampas). Turn right on dirt road along south rim of bluff.

27.3 MILES. Another good *morada* unfortunately disfigured with hard plaster (1967) but before that plastered with mud. There are still a few wooden crosses in the cemetery.

28.3 MILES. Farmhouse, barn, threshing floor. The hillside log barn with a vertical board roof is picturesquely located on the edge of the hill; across from it a half-destroyed house that shows what happens when different descendants inherit portions of the same dwelling. The area between the barn and field once served as a threshing floor where wheat was ground with a crude log roller drawn by a horse.

28.9 MILES. The Hog Farm, one of the first of the several hippie communities to move to the Taos area, purchase land and attempt to revive the moribund agriculture of the area. The Hog Farm's "cash crop" is a traveling electric music and light show that has appeared on many college campuses.

30.4 MILES. Juncture with Highway 75, turn left.

30.6 MILES. Intersection with Highway 76; turn left for Las Trampas. If one were to continue straight, he would reach Picuris Pueblo in 4.0 miles. Once as large as Taos Pueblo, Picuris today is a small, disintegrated community. It has a few pre-Spanish puddled adobe rooms, but permission to view them is difficult to obtain.

32.5 MILES. Chamisal is a late 19th century decentralized community. Roads run down each side of the valley and connect at far end where there is a late church retaining the characteristic stepped profile despite the fact that the roof was always pitched and hence an inoperative transverse clearstory.

36.2 MILES. Las Trampas.



23. The village and valley of Las Trampas.

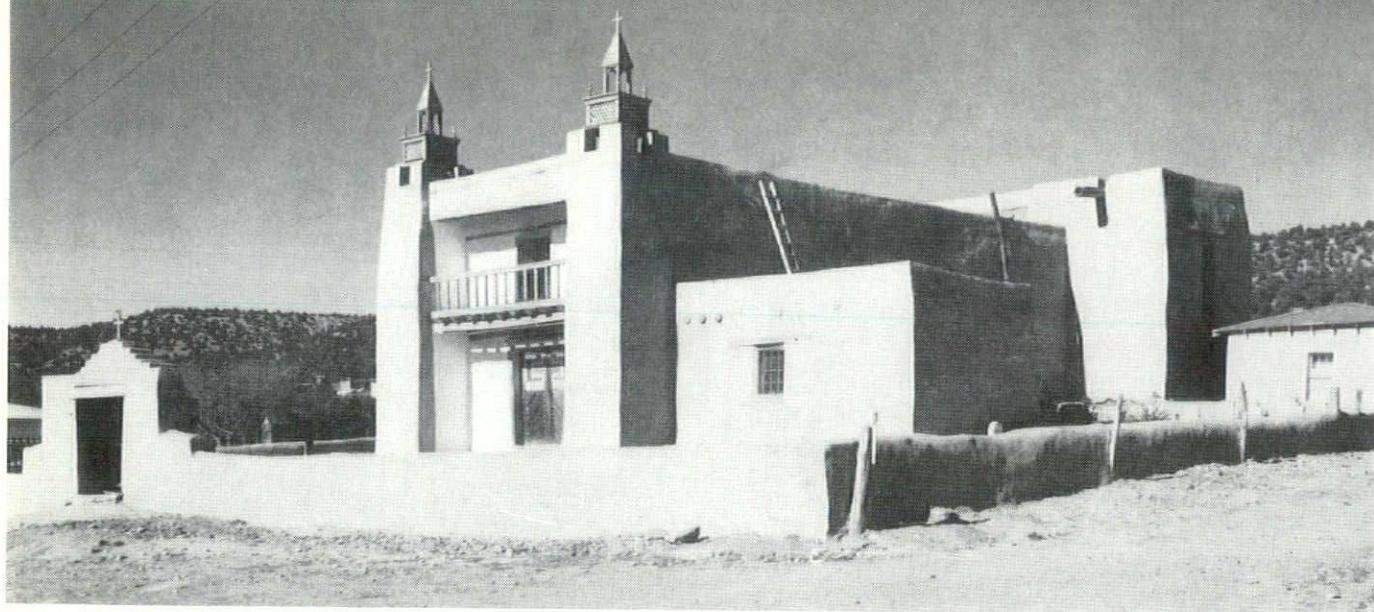
7 Las Trampas

The following section should be regarded as an interim report on investigations still underway on the history and artistic resources of Las Trampas. Through the generosity of E. Boyd, Curator Emeritus of Spanish Colonial Art at the Museum of International Folk Art in Santa Fe, Dr. Myra Ellen Jenkins, Deputy for Archives of the New Mexico Records Center, and David Jones, who from the start has coordinated the investigations at Las Trampas, a good deal of information is published here for the first time. They have, in addition, read the following remarks, but they should not be held responsible for certain interpretations that appear for which only the author can be held responsible. For their time, and willingness to share their information and insights, the author is deeply grateful.

The highway descends into a deep cultivated valley traversed by a creek and occupied by the village of Las Trampas. In typical New Mexican fashion the area of cultivation is defined by irrigation ditches, with fields long and narrow to insure each some ditch frontage. On the north most houses are built just above the line of irrigation leaving the land below it free for cul-

tivation while on the south the ditch makes a clear separation between cultivated area and forest. The fields, about 210 acres in extent, provide subsistence gardens and hay, but an elevation of 7200 feet limits agriculture. The village economy traditionally depended on stock raising. The surrounding woodland is part of the Carson National Forest, but limited allotments for grazing are retained by some of the people.

The history of Las Trampas (The Traps) stretches back to 1751 when a grant from the governor of New Mexico conveyed more than 46,000 acres to twelve settlers if they would take up and maintain residence here. The leader, Juan de Arquielo, and some others had been soldiers attached to the presidio in Santa Fe. In what today would be described as an extended family closely related by marriage, this group had mixed Spanish, Indian and Negro blood. The negroid strain was introduced by Melchior Rodriguez, son of de Vargas' African drummer; he was a prominent elder of the community with a son and daughters married to other settlers. This group was typical of many land-hungry settlers whose only hope of gaining a foothold in the province was to take up residence on the periphery of established zones where the soil was often poor and the location open to Indian attack. Las Trampas stood as a buffer between roving Apache, Ute, and Comanche Indians east of the mountains and the older Spanish settlements in the Rio Grande Valley. While varying in destructiveness from one decade to another, raids by nomadic



24. *San Jose de Gracia de Las Trampas.*

Indians plagued the settled communities of Pueblo Indians and Spanish until well into the nineteenth century.

As the cutting date of one piece of wood used in the church is 1735, it is possible that the Spanish may have made an experimental settlement in the valley even before the grant of 1751 became official. The years following the grant saw a rapid growth in population. By 1776 sixty-three families numbering 276 people were at Las Trampas though five years later the community lost one-fifth of its members in a severe smallpox epidemic. Later figures are difficult to come by, but in 1842 there were 67 male land owners eligible to vote and in 1844 the town furnished a military company of 100 men to fight hostile Indians. By 1931, however, it was down to 28 families and by 1970 the population consisted of approximately 20 families. Reasons for this depopulation are the loss of a large portion of the original grant which is now encompassed by the national forest, the decline of agriculture in the area, and the migration of young people. As in so many other northern New Mexican communities, most men of working age leave to find employment outside the area. The *Embudo Report* of 1962 estimated that of the people living in Las Trampas and neighboring villages, 9.4 per cent were over 65 years of age, 42 per cent under 15. The report also said that as much as 17 per cent of the population in this part of the state was on welfare in 1960.

The picturesque appeal of Las Trampas is great. Until fairly recently unpaved roads made the community virtually inaccessible to wheeled vehicles in winters of heavy snow and left it dependent on its own resources. Construction of the present hard surface road was begun in 1961 but not completed until 1967. Some agriculture is still carried on, and the fields that surround the town remain clear; barns and farm structures are still in usable condition. Unlike most communities of the area, Las Trampas has not suffered the addition of jerry-built bars or gasoline stations. Many

of the dwellings may be vacant all or part of the year, but they have been spared the disfiguration of aluminum windows and hollow-core front doors.

More than that, the church of San José is the most perfectly preserved Spanish Colonial church in the United States. Some churches in New Mexico were originally more elaborate, to say nothing of the missions in California, Arizona, or Texas, but all of these have been demolished or drastically "improved." The Las Trampas church, on the other hand, remains substantially as it was constructed in the 18th century. "Progress" in the form of Diocesan alterations, a modern corrugated iron roof, or even electric lights have not molested it.

Thus Las Trampas with its magnificent setting, splendid church, and unspoiled houses turns back the clock a century. If any New Mexican village is to be preserved as a reminder of the region's traditional culture and historic past, this is unquestionably the one. Presently listed as a national historic landmark, Las Trampas is clearly worthy of the additional designation of a national historic site.

The original appearance of the village is difficult to reconstruct. From early references we know it was a fortified community where contiguous houses grouped around a square formed a defensible complex. Entrances, large enough for the passage of farm animals, stood at one end of the fortified settlement and the open square was sufficiently large to contain the community's livestock in times of crisis. As raids by nomadic Indians were particularly severe about 1760 when the church was begun, the Bishop of Durango, who granted permission for its construction, specified that it be located within the fortified area.

One can only guess where the lines of original houses stood or how they were attached to the church, but the central open area was most likely rectangular in shape. The line of houses on the south and west sides of the present plaza probably define part of the original boundaries of the walled settlement. The sense

of enclosure was more evident before two buildings at the plaza's southwest corner were removed in 1967 to widen the highway. The eastern limit is less definite as there are several lines of houses that could mark that boundary.

Uniquely well preserved, the Church of San José de Gracia de Las Trampas is a textbook example of 18th century ecclesiastical architecture in New Mexico, and its history has been more thoroughly documented than those of other churches in the region. License to build it was granted in 1760 by the Bishop of Durango (Mexico) who claimed New Mexico as a part of his diocese. Records of the Archdiocese of Santa Fe reveal that the first officially recorded burial in the church was made in 1771 though a funeral mass is recorded in the parish records as early as 1762. In 1776 Fray Francisco Atanasio Dominguez, who had been sent by Franciscan authorities in Mexico City to investigate and report on the state of Franciscan missions in New Mexico, said that the church of San Jose was all but complete and described it in detail. Inventories of the church were made in 1817 and 1826 after secular priests replaced the Franciscan missionaries. In recent years dendrochronology, the study of tree rings, has added a new body of chronological information to supplement sparse written records. A microscopic analysis of the annual growth pattern of tree rings will indicate the period in which the tree was growing and, if the outmost ring is still present, the year in which it was cut. The analysis of the Las Trampas specimens has been done by Martha Ames, Laboratory of Tree Ring Research, University of Arizona.

Since 1967 the church has engaged the interest of a number of specialists in a variety of fields who collaboratively have produced a more comprehensive history of the community and church than previously existed.

One has, for example, evidence of the rate with which the adobe walls were constructed from the presence of poles laid crossways in the walls as supports for scaffolding. Embedded in the masonry as the walls rose, the ends of these *moriles* were later cut off and plastered over. In 1967, when the exterior surface of the church was replastered, their presence was detected. The cutting dates of these poles indicate that the walls were 15 feet high—about half way up—by 1762.

The roof of a colonial building in Northern New Mexico needed constant attention and seems to have lasted something like 75 or 100 years before needing to be replaced because of rot. This was before the days of asphalt roofing when the layer of earth, used to keep out rain, lay directly on the wooden members. The roof of the Las Trampas church was complete by the time of Fray Dominguez' visit in 1776 when he even recorded the number of *vigas* needed to cover the nave. Indeed we have a date of 1764 for a log that seems to have come from the original roof but is now used as flooring in the nave. As we know that the roof and several beams were replaced in 1915-17 and again

in 1932, when the first tar paper covering was applied, a mid-point date somewhere around 1865 suggests itself as the approximate time when a second roofing might have taken place.

The exterior of the church has been subject to a minimum of change in over 200 years. Fray Francisco Dominguez described a facade balcony, presumably not very different from the one there today, though he says that the adobe bell tower was not far enough along to contain the bell which was temporarily suspended from the balcony near the front entrance. The oldest known picture of the church, a sketch made by Captain Bourke in 1880, shows two wooden belfries. These towers must have been erected after the Civil War when mill-finished lumber was available. Indeed, two rafters of the facade balcony (obviously replacements) have cutting dates of 1866, and the lattice design of its balcony is very similar to that in the wooden bell towers. Early in the present century these wooden towers had fallen into decay, remnants of the last one being removed during the 1932 re-roofing, but they were constructed anew in 1967 by the Las Trampas Foundation. When towers were absent, the bell was suspended from the facade balcony.

The present machine-turned balusters of the facade balcony were added in 1932. Such alterations, plus the disappearance of the original school house attached to the left transept (known only from descriptions of the oldest inhabitants) and the detachment of the Penitente *morada* in 1966 from the right transepts, further illustrate how the architectural appearance of an adobe building is constantly changing. Nevertheless, the changes at Las Trampas have been less drastic than in most colonial churches of the area.

The church of San José is typically New Mexican. Preceded by a walled atrium entered through a gateway, it has an apse of polygonal plan and a long nave whose roof rises at the transepts. Like most Rio Grande churches in 18th century Spanish communities, as contrasted with those built during the 17th century in Indian pueblos, the plan of San José is cruciform. To a degree, therefore, this building with transepts and clearstory window at the crossing is a provincial equivalent of the cross-shaped parish churches with a dome built in other parts of the Spanish world during the 18th century. Other features common to New Mexico are the low lying side projections—a baptistry on the right near the entrance and a sacristy off the left transept. Most characteristic of all, however, are the flat roofs and battered adobe walls with undulating silhouettes and few window openings which impart a strong, clear massing that is sculptural in feeling. Fortunately for our sake, Las Trampas was simply too far from the railroad to cart in the practical but clumsy sheets of corrugated iron roofing that were added to so many New Mexican buildings around 1900. Beyond that Las Trampas has the only major colonial church that retains its exterior plastered with mud.

Emphasis is given the entrance by the use of whitewashed wall surfaces within the recess of the

facade and by shadows cast by the main roof and balcony. The only embellishment is a carved relief on the heavy wooden frame of the main doorway. Inscribed "DEL MANO DE NICOLAS DE APODACCÓ," the lintel also contains a charming cherub head supported by outspread wings. This motif roughly copies a detail of the fine stone retable of 1761 for the military chapel in Santa Fe, now re-erected in the church of Cristo Rey. Not much more than an outline drawing in low relief, the carving is nevertheless more finished than that of the door jambs, and the design is reinforced in red and black paint. The soffit of the jambs also has reliefs with crude leaf designs resembling those on the pulpit inside. To late 19th century tastes, however, this early carving must have seemed crude and old fashioned for the door frame was later covered with a casing of undecorated, mill-finished lumber. Added probably at the same time were the present main doors with panels of diagonal battens as well as the atrium gate of a similar design. The carpenter responsible for this late work might have been Juan Manuel Romero of Vallecitos who died about 1920.

Under the facade balcony joists the bond beam contains the outline of a knotted rope design, but it has not been carved out. It is as though the sculptor had sketched in his design with a few chisel marks but never gotten around to finishing it. Set flush with the wall, and plastered over by layers of later plaster, this beam was uncovered in 1967. Rather than depending on carved stone work or other applied decoration as in Mexican Baroque churches, the aesthetic effect of this building derives from its strong, solid massing and the simple, organic harmony of wood and adobe surfaces and earth colors.

The church has a splendid interior whose well defined volumes and controlled lighting create a clear, calm space. Even more effective originally when illuminated by smaller windows, the present lighting establishes a progression from semi-darkness under the choir loft near the entrance, through the medium light of the nave, to an intense light that floods the crossing and altar area. In a similar manner a succession of progressively larger and higher volumes leads one from the low, cramped *sotocoro* just inside the main door to the spacious sanctuary, a movement that is reinforced by a constant rise in floor levels. All factors combine to focus attention on the altar.

Responsible for this lighting is the transverse clearstory window above the nave roof and running its full width. Nowhere seen to better advantage, the clearstory is a noteworthy architectural feature of Rio Grande churches. And, although it has prototypes in 16th century Mexico, the form was consistently used in New Mexico throughout the colonial period even to the point of determining the orientation of churches with altars placed to catch the full force of the morning sunlight.

Beginning our inspection at the main entrance, we note that the present double doors are somewhat

smaller than the original pair whose size and location are indicated in the old lintel seen from the inside. The lintel has sockets into which were fitted the pintles of the early doors. A corresponding set of sockets (*zambullos*) was sunk in the sill, since filled in, with the result that the doors had to be put in place when the lintel was embedded in the wall. Inside and just above the front door is the choir loft. Its placement and its illumination by means of a single facade window recalls the unvarying arrangement in the 16th century missions of Mexico and their later descendants here in New Mexico. The area under the balcony is called in Spanish the *sotocoro*.

The choir loft is carried by a mammoth beam resting on elaborate corbels set in the nave walls. Ornamented with crude hand chiselled moldings heightened with color, one face of the beam appears to bear a partially effaced inscription, "Manuel Montolla" plus "IHS" and what looks like the monogram of Maria. The corbels, similar in design to those used under the roof *vigas* at the crossing, are made up of three logs, each cut with the same profile. Though crude, the design is strong enough to read well from a distance and convey the suggestion of profuse ornamentation. Both the facia and soffit of these corbels are enlivened with gouged out chisel marks colored black and red. The corbels are typical of New Mexican architectural sculpture which is largely confined to silhouettes cut with a saw or a surface design made up of simple chisel strokes. A modeling of gradually rounded sculptural forms is infrequent, a limitation imposed, no doubt, by the crude tools in use until the advent of the Yankees. At a later date, probably at the same time the new front door and its casing were added, these handsome corbels were cased with thin mill-cut boards. Undoubtedly the smooth hand-planed finish of this lumber seemed more refined to 19th century taste than the rough hewn surfaces of the 18th century.

The choir loft is supported by beams adzed to a rough rectangular shape and accentuated by crudely chiselled moldings. Equipped with clumsy saws, it was easier for workmen to shape a log with an adz than saw it, but since such squared beams represented a substantial expenditure of labor, they were reserved for important locations. The beams are floored over with hand adzed boards called *tablas*. These members are finished on one side only, the upper surface often revealing the rounded contour of the outside layers of the tree. *Tablas* are short, spanning only the distance between adjacent beams, and originally they were covered over with a layer of mud and straw that formed the floor of the choir loft. These *tablas* are decorated with a variety of designs—geometric and floral forms, animal and human figures—painted in shades of red and black. The work of a number of different hands, the designs were clearly painted before the boards were put in place, a fact one observes from the way the edges of some designs are obscured by the beams. In coloration and use of certain motifs, these designs bear a relation to the important mural

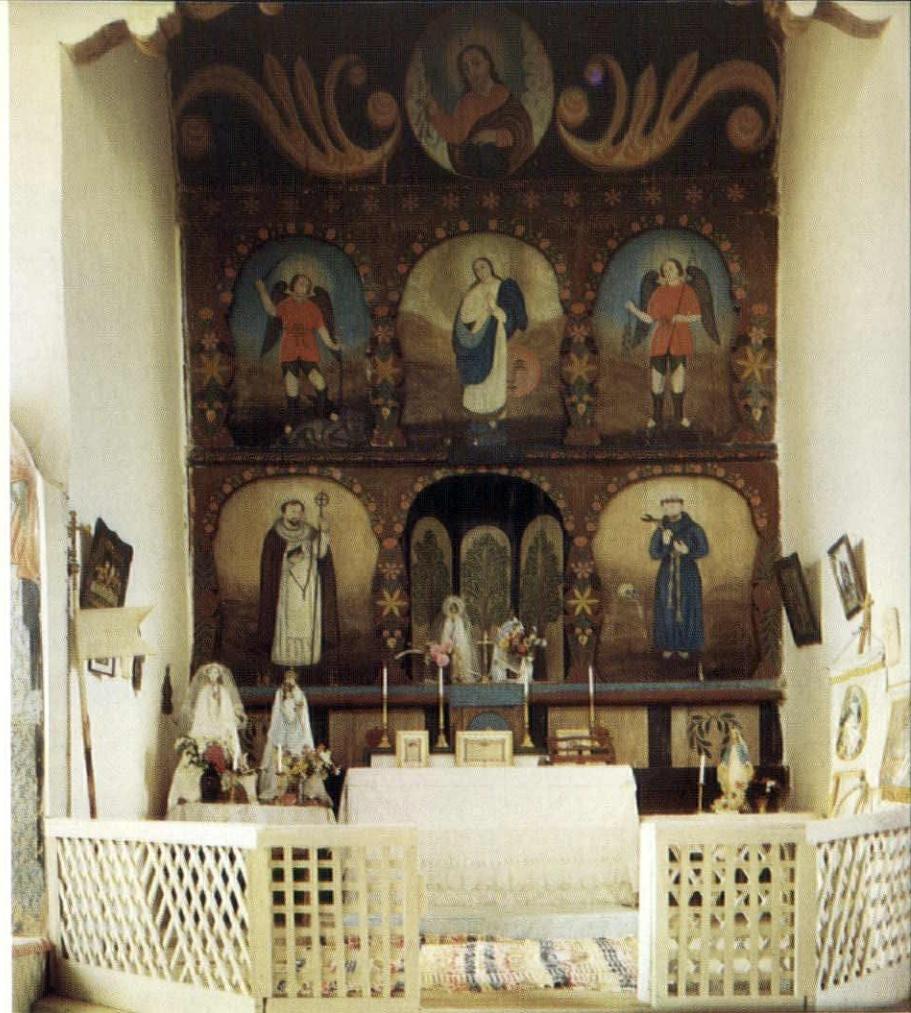
in the main apse.

An interesting and typical feature of the church is the baptistry. Filled with simple spindles, the gates to this room turn on pintles while a plain adobe pedestal in the middle of the room supports a metal pot as the baptismal font. As originally, the floor is earthen. At the other end of the church another pintle door with solid leaves leads to the sacristy off the left transept.

A very unusual feature of the church is the wooden floor of the nave. Removable planks set in a timber framework, these units served for burials, a practical solution in a climate where the ground is frozen hard for months at a time. This floor appears to be a nineteenth century addition for it is not mentioned by Dominguez or the 1817, 1826 inventories. (In the 18th century wooden floors were so exceptional that Dominguez mentions one whenever he encounters it.) The timbers used here are much heavier than required, and a tree-ring boring obtained from one piece gives a cutting date of 1764. This suggests the likelihood that these members were first employed as *vigas* for the original church roof. When the roof had to be replaced, the old *vigas*, no longer sound enough for structural elements, were cut up and reused on the floor. We have already suggested somewhere about 1865 as a possible date for the reroofing.

Dominguez also mentions two windows on the Epistle (right) wall, none on the Gospel side. Though he did not specify with what material they were filled, they undoubtedly were closed with wood shutters as glass was nonexistent in the colony. The present openings are certainly larger than the originals, which probably had a low, oblong shape and wooden bars. The present tall sash made about 1915 by a carpenter named Agapito Romero replaced an earlier set of somewhat different proportions, a fact discovered when the exterior was remuddled in 1967.

Dedicated to the Holy Trinity and to Nuestra Señora del Carmen, the two altars in the nave are painted with oil paints and are similar in style to those in the transepts. Though they bear no signature or date, the style of painting is unmistakably similar to that of the altar at Llano de San Juan Nepomuceno signed José de Garcia Gonzales and dated 1864. Still another altar by the same artist can be identified in the old church at Arroyo Seco near Taos. Though the present pictures are clearly the product of the middle 19th century and some old inhabitants even remember that Gonzales came from Guaymas, Sonora, Mexico, and later went on to Colorado, it is interesting



25. Altar and retablo, San Jose de Gracia de las Trampas.

that the inventories of 1817 and 1826, but not Dominguez, mention altars in the same locations representing identical subjects. In church records the Carmen altar is also first mentioned in connection with a burial inside the church in 1798, the Holy Trinity altar a year later. But as oil paint was unknown in New Mexico at that early date, it seems probable that the old altars were repainted about the time of the Civil War, perhaps at the time of the facade balcony and roof repairs. Whether anything remains of the early tempera painting under the present scenes has not been conclusively determined, though from an examination of the surface, this appears not to be the case.

The most interesting piece of church furniture is the pine pulpit. Approached precariously by a ladder, this piece has crude floral reliefs that retain traces of red and black paint. Fray Francisco Dominguez did not conceal his contempt for the piece which he described as "new and badly made," a verdict that one can understand when he recalls the delicately carved pulpits of Mexico whose sumptuous Baroque forms are faintly echoed here by the clumsy spiral base. Not mentioned by the inspector is the wooden "chandelier" controlled by a pulley and simply fashioned from cross pieces of wood, as straightforward and func-

tional a construction as something made by the Shakers in a different part of the new world. Dominguez did, however, mention the presence of "little candlesticks, like ferules used in school, fixed in the wall with brads." A few early pews remain in various parts of the church, and their very narrow seats and straight backs remind us again of how little thought was given the physical comfort of early churchgoers. Such a luxury as the iron heating stove is a recent addition, probably installed about 1920.

The railings between sanctuary, nave, and crossing are made of milled lumber and resemble the lattice design of the facade balcony and choir loft railings which probably date about 1866. This provides a terminal date for the mill-finished floor boards in the crossing which is laid over hewn lumber like that in the nave.

Two altars in the transepts were inventoried in 1817 and 1828: the left one dedicated to Santiago, the right to San Felipe de Jesús and San Lorenzo. Like the nave altars to which they are similar in oil technique and style, the present transept altars are dedicated to the same saints and illustrate the same subjects as earlier. The Crucifix in the round in the right transept, however, postdates the 1826 inventory.

The finest architectural feature of the church, as we have indicated, is the transverse clearstory window placed above the roof of the nave. Carried on two squared beams with two tiers of corbels, this window floods the crossing and sanctuary with light, especially in the morning. Additional visual accent is supplied here by a change in the direction in which the *vigas* are laid and by the narrower opening into the sanctuary whose rear wall is filled with the painted retable.

The sanctuary opening is capped by a lintel carried on four tiers of corbels which project so far from the wall that they almost touch, a fact that caused the Franciscan inspector to describe them as "a false vaulted arch." Attention is fastened on the altar, raised four steps above the transept, by the retable directly behind it. In typical Spanish fashion this splendid screen rises in tiers to fill the entire back wall. Not mentioned by Dominguez but inventoried in 1817, the construction could have occurred as early as 1785, a cutting date obtained from the tree rings of two unfinished beams used to brace the retable from behind. Made of planks of varying thickness, each of the five tiers is supported independently on a beam embedded in the apse walls. Narrow vertical planks of the two main tiers are cut with a curvilinear design to form framing elements for pictures painted on a second set of planks fitted slightly behind them. The top story is set on an angle, one end of the tilted boards held in place by a roof beam. This overhanging construction recalls the elaborate dust guards that project above Latin American retablos of the Baroque period. Again, it is intriguing to see how valiantly this provincial carpenter assayed the sumptuous shapes and decoration of Mexican Baroque altars despite the

stringent financial and technological limits of his native province. The outlines of the picture frames are clumsy, and the molded profiles hacked out of the horizontal beams coarse, yet about this florid composition, as in the case of the corbels, there is a broad vigor that makes it effective in its setting between plain adobe walls.

Painted in oils and similar in style to the four altars already mentioned, the main retable also illustrates subjects catalogued in the early 19th century inventories. And like the minor altars these pictures lack the fresh, folk art quality we admire in the work of earlier New Mexican *santeros*. Admittedly Gonzales' modeling is weak and his attempts at atmospheric space unconvincing, but as a cultural record, this work is no less significant than that which came earlier. Like the mill-cut timber and window glass, this use of oil pigments and a more naturalistic manner of painting reveal how Las Trampas was about 1865 slowly awakening to the outside world.

Though there is a marked difference in palette and style between the painting of frame and panels of this retable, both are done in oil. A reminder of what the original retable painting looked like, however, can be obtained from the interior surfaces of the tabernacle which are richly decorated in tempera. E. Boyd of the Museum of New Mexico identifies this as the work of a painter named Molleno, sometimes called the "Chili Painter" because, as here, he used red decorative forms resembling chili peppers. This introduces a slight problem, however, as documents place this artist's activity between 1804 and 1845 while tree ring analysis indicates that the retable could have been constructed as early as 1785. Unquestionably the tabernacle is part of the original retable construction since painting its interior surfaces at a later time would have been impossible because of its small size. In my opinion, a more likely date for the impressive retable, therefore, would be sometime around 1810.

The niche in the retable contains a figure of St. Joseph, patron of the church. This statue is the work of Fray Andrés García, an artist-priest who served in New Mexico from 1748 to 1778 and who was twice assigned to nearby Picuris Pueblo. This must be the statue described by Dominguez as occupying the "board niche spattered with *talco*" which graced the main altar before the present retable was built.

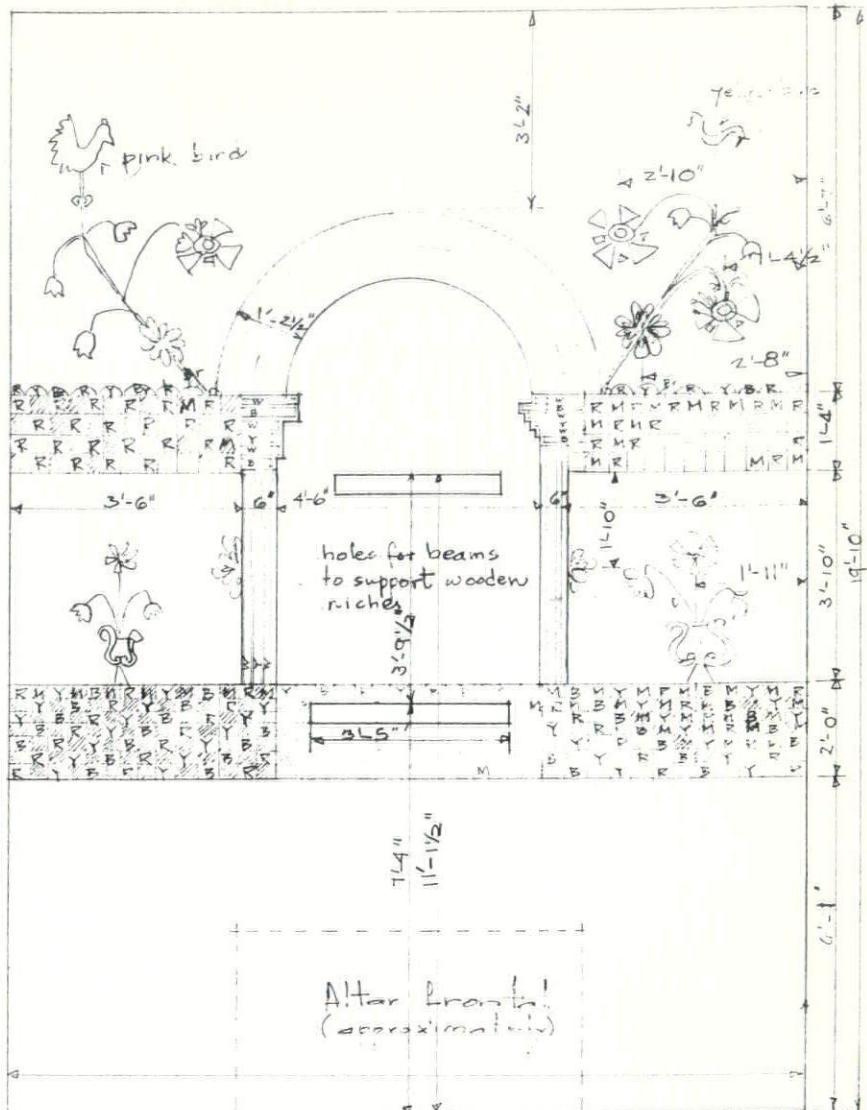
The parish also owns a larger figure of San José made by the artist-cartographer Miera y Pacheco who came to New Mexico in 1756 and died here in 1785. Of the other figures in the sanctuary, five are of early New Mexican make, the rest are later plaster figures brought, no doubt, into the region by railroad from the Midwest.

Behind the great retable are the remains of a large mural covering most of the rear wall of the apse. It is the largest of its kind that survives in New Mexico although such murals were common in the early years. Using earth colors and small flakes of mica, the design was applied directly to the mud plas-

ter, obviously not a very permanent form of decoration, and it is a miracle that so much of this one exists.

Although a leak in the sanctuary roof has washed away the middle portion of the design, enough detail remains to permit a reconstruction of the composition. It consists of a large central arch carried on vertical forms probably intended as pilasters. These rest upon a base made of a checkerboard pattern and the haunch of the arch also rests on a "cornice" of similar checkered design. To either side the space between the checkered zones is filled with a stylized vase and flower design—a very common colonial motif—while each spandrel of the big arch is enlivened with a vine design that terminates with a bird. The checkered base extends on the side walls of the apse. E. Boyd suggests that the checkered design in which the rectangular pattern is uneven and distorted is an attempt at perspective as seen in existing murals at S. Xavier del Bac in Tucson or fragments from the destroyed 17th century Franciscan mission in the Hopi village of Awatovi. The drawing of the vine and floral forms is stylistically close to that of the *tablas* of the choir loft as well as to the bond beams under the roof. The earth colors of the mural are slightly more varied than those found elsewhere in the church; in addition to the usual red and black, there is white, ochre, and a kind of lavender. Most interesting, however, the mural is enlivened by flakes of mica affixed to the mud plaster: fairly large ($1\frac{3}{4}$ inch) flakes in the archivolt of the main arch, smaller bits in the checkered areas where squares of a given color are aligned on the diagonal. The mica flakes reflect a certain amount of light, the Las Trampas version, no doubt, of the glittering gold leaf surfaces of Mexican altar pieces.

Needless to say, Dominguez was unmoved: "The only altar in this chapel is the high altar. Its furnishing consists of a board niche painted and splattered with what they call *talco* (it is like tinsel but very flexible). In this niche is a middle-sized image in the round of Lord St. Joseph. There are paper prints around the niche . . ." The niche described by the friar seems to have been an open-fronted wooden box set against the wall. Today in the rear wall of the sanctuary are two horizontal channels, one above the other, cut into the masonry to anchor the top and bottom members of the niche. They are just far enough apart ($3'9"$) to provide a receptacle for the $2'10"$ figure of St. Joseph mentioned above.



Detail drawing of the original altar mural which is now hidden from view. See color photographs on pages 44 and 45. (Drawing by B. Bunting)

Unfortunately it is practically impossible to see the remains of the original mural as the area behind the retable is in total darkness and the space between the wall and rear surface of the wooden retable too narrow (less than two feet in places) to permit safe access to an elevation where traces of the mural still exist. The mural is extremely delicate and the slightest touch brushes the pigments off of the dry adobe plaster.

No examples remain of the "many paper prints" around the altar to which the 18th century visitor refers, but a wooden fragment of what appears to have been a small frame for one was found behind the retable in 1967. Painted the characteristic red and black, it has an inset panel in which the print was probably mounted. Another religious article formerly in the church and now preserved in the collections of the Spanish Colonial Arts Society in the Museum of International Folk Art in Santa Fe is a charred wooden lamp inset with rectangular selenite panes. Very likely

this was used near the altar or pulpit. The wavy lines of its leaf decoration painted in blue and black also recall designs on certain of the choir loft *tablas*.

The mural's existence had all but been forgotten when the 1967 repairs of the church jogged memories of older inhabitants and the mural was "rediscovered." Using specially built, demountable ladders and portable lights, the mural was photographed and measured during the autumn of the same year.

Investigation in the area behind the retable also revealed the presence of an elaborate bed molding beneath the vigas and their corbels. Cut with out-of-scale dentils supported by a crude ovilo molding, this member is shaped from 8½ inch beams. It served both to distribute the weight of the vigas and as a tie or bond beam. Changes in surface are emphasized with the red and black pigmentation and the ovilo molding is painted with the familiar vine and leaf patterns found elsewhere in the church. Projecting noticeably beyond the face of the wall below, the beam supported the series of corbels under the vigas and extends entirely around the church. Frequently such bed moldings were carved with the Franciscan rope design as, indeed, is one section (on the east wall) at Las Trampas. In most of the church the molding has been plas-



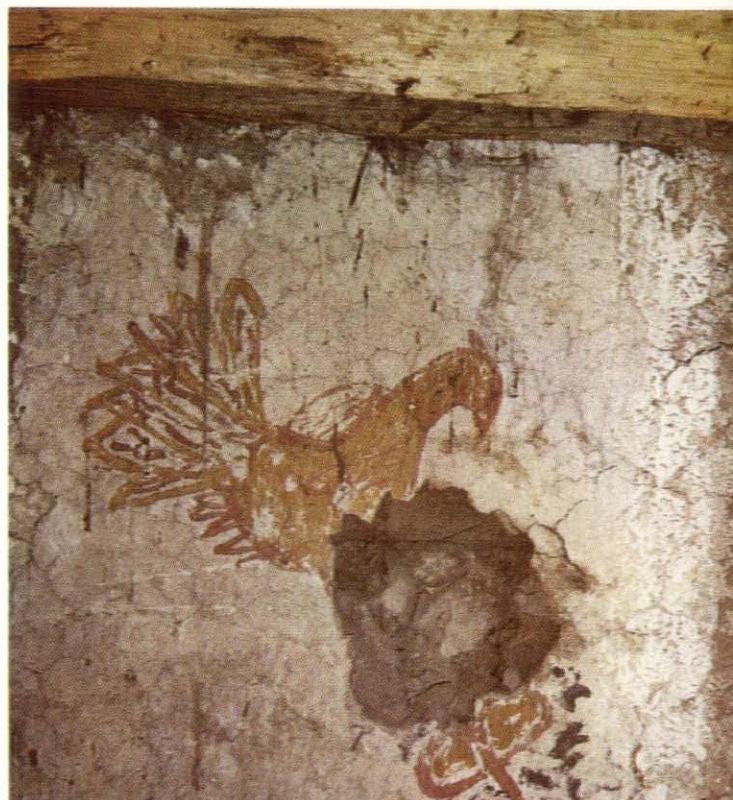
26.

Photographs 26, 27, 29 and 30—details of the original mural behind the present retable at San Jose de Gracia Church.

29.



30.





27.

28. *The crucifix in right transept of the Las Trampas Church.*31. *The Morada at Truches.*

tered over though its presence can be detected by the curious bulge in the wall just under the corbels.

Las Trampas today contains 27 dwellings, all habitable. Which house is the oldest and what its age is, is unknown, as no written records remain. The newest house was added as recently as 1964 in the southwest corner of the plaza (with knotty pine gables and aluminum windows) on the site of an earlier dwelling. The contiguous line of buildings along the south side of the plaza, as mentioned earlier, suggests the form and placement of the village's early dwellings, but whether walls of any present structures go back to the



18th century is impossible to determine. The wood trim and window sash of most buildings suggest a turn of the century date.

In 1904-12 extensive logging activities were under way in the upper reaches of the Embudo watershed. There must have been a good deal of freighting between these high valleys and the railroad station at Embudo on the Rio Grande.

The only detail that suggests a Colonial date is the *portál* on the Max Cruz house near the southeast corner of the plaza, but not accessible from it. This *portál* with its grouped corbels (originally there was a second post) reportedly came from the José María Romero house, a two-story dwelling that once stood near the church where the highway now passes. The *portál* was moved to its present location in 1915 when Max Cruz bought this house. The U-shape plan of the residence, built around the *portál* and with double doors leading into the main room, follows a traditional arrangement. The carpenter for some of the door and window trim in the present house was Ressendo Ortega of El Valle while Mrs. Cruz built the traditional corner fireplaces of adobe.

Part of the two-story house with casement windows on the west side of the plaza was demolished for the highway in 1967; in design it seems to be a reflection of the Santa Fe style that gained popularity in the 1920's. The rambling house next door of José Romero, with nice window and door trim and a porch along the north elevation facing an orchard, is said to date about 1890. Another dwelling with good trim stands on the hillside east of the plaza. Houses in this area are not oriented to buildings around the plaza, and clearly they were outside the walls of the early village. Closer in, however, the placement of houses and outbuildings appear to follow the coordinates of the 18th century plaza.

Of greater architectural interest are houses beyond the plaza area on the north side of the valley. Several are as well preserved and handsome as any in northern New Mexico. The finest of the seven houses here lies at the far end of the north road. A long, L-shaped building, it is built into the side of the hill so that its north exposure is partially protected. While only two of the building's eight rooms have an opening on the north, all have a door or window on the south, downhill side. The flat roof drains to the north where long, wooden drain spouts (*canales*) throw the water well beyond the walls, and their crisp forms create an interesting geometric contrast with the undulating surfaces of the long, windowless wall. The uneven adobe parapets shape into a point at the corners in a form that recalls a plough share, a distinctive Las Trampas characteristic.

House #3 (third from the highway) built by the Lopez family is said to be the oldest in this area. Originally two stories high, a fact attested by the two-foot thick walls, the upper story was removed about 1915 and the materials used to build House #2. The latter is beautifully maintained with the stuccoed exterior painted in cheerful contrasting colors while the

shed attached to the southeast corner is built of logs covered with mud plaster, a type of construction often reserved for service buildings. The graceful pedimented lintel above the openings, the work of a local carpenter, shows how long the Greek Revival style held on in remote communities of the upper Rio Grande.

The beginning dates of houses in this cluster are not known though several of them have been added to from time to time. The oldest parts of House #7 may go back to 1820; the last room was added in 1912. That some of the houses were in existence during the first half of the 19th century (before the building of Fort Burgwin in 1853) is indicated by the fact that an adobe defense tower once stood close by House #4 though all traces of that *torreón* are now gone. With these houses are still associated a representative assortment of log barns and sheds, some with early pitch roofs still covered with lapped vertical boards, a treatment not possible before the saw mills were set up. (The first mill in this area was established near Taos in the 1850s.)

Of similar log construction is the grist mill built near the river about 100 yards upstream from the highway. Situated far enough above the river to allow a water wheel and raceway under it, the mill had a flat roof and the milling room originally was plastered on the inside (both walls and floor) with hard adobe. The vertical shaft that turned the stones was driven by a horizontal water wheel. Typical of grist mills in the Embudo area, water from the inclined raceway was directed from above against the horizontal wheel's blades which were set on a diagonal. The wheel and most of the machinery were made of wood; water for the mill was obtained from an irrigation ditch. A similar grist mill once existed a quarter of a mile upstream, but it burned in 1966.

Except for mills, barns and outbuildings, the other non-secular structures in Las Trampas can hardly be distinguished from houses. This is true of the tin-roofed school on the plaza which can only be identified by the small belfry on the roof. Before conversion into a school, the building was used as a store by the Max Ilfeld Mercantile Company though it lacks the large show windows and false front that characterize most New Mexico village stores of about 1910. A blacksmith's shop stands at the east end of the plaza, but the present front wall made of wood suggests that the building may once have extended farther into the plaza.

Finally, the Penitente *morada* just east of the church's right transept is practically indistinguishable on the exterior from a dwelling. The present door, windows, and tin roof are recent acquisitions since the *morada* was contiguous though not intercommunicating with the church until 1966. A handmade door with fine paneling was removed when the alterations were made. The ease with which the buildings were detached and their appearance drastically changed demonstrates once again how transient and adaptable is adobe construction.

0.0 MILES. Las Trampas plaza. Drive south on Highway 76.

1.9 MILES. Ojo Sarco occupies part of the original Las Trampas grant of 1751, but the area remained uninhabited until the latter 19th century.

7.7 MILES. Truchas: Comparable to the Las Trampas grant was another royal assignment of 1754 made to members of two families who lived in nearby communities. This is one of the few areas in the state where dry farming (without irrigation) is possible. For this reason the fields are square rather than long and narrow as elsewhere.

Although the village of Truchas has a spectacularly beautiful location, it preserves less of its ancient architectural character. A nondescript church of the mid-1960's with adjacent rectory is used in place of the old church located in the center of town. The old building retains a fine retablo by Pedro Fresques (active from 1775-1831), the first native *santero* of the region. The church exterior was unattractively remodelled a generation ago.

Standing at the corner of the two main roads is a good Penitente *morada*. Of considerable interest also are the quaint village general store, one of the few still operating, and the log barns built on steep hillsides just off the road. Early photographs indicate that they were once more plentiful than today. At the west end of the village, just before the highway begins its descent, is a large wooden Penitente cross.

10.6 MILES LEFT TURN. Upper Cordova turnoff.

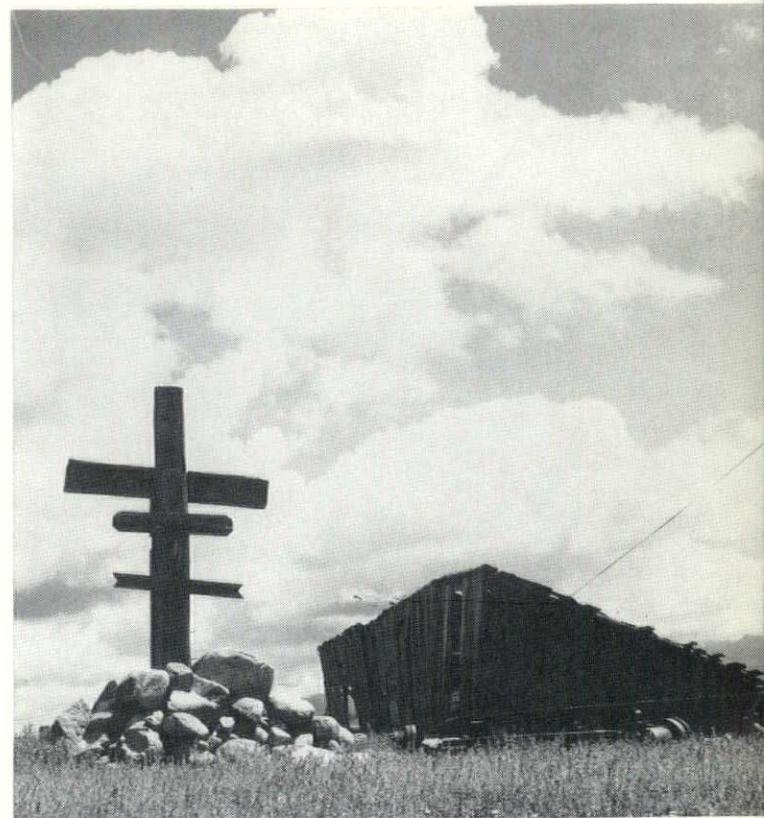
12.4 MILES. Cordova has a character very different from most New Mexican communities that lie on hilltops or open plains. This village is crowded on a steep hillside in order to leave the few level fields free for cultivation. Within the last 15 years, however, the village has overflowed its original tight limits and a number of "suburban villas" now spot the valley floor.

Difficult to negotiate with an automobile and certainly impossible for a bus, the narrow streets and tiny plazas retain something of the close feeling that must have characterized early villages where people huddled together for protection. Despite its restricted area and irregular terrain, the parish church (after 1831) retains the characteristic walled atrium preceding the church.

The scale of the village is good and its irregular terrain adds to the tight scale and interesting way the houses stack up with almost every room expressed as a separate geometric unit. In the same way, the view from the road looking down over the village also illustrates the modular nature of New Mexican domestic building. Return to the highway by the lower road.

13.3 MILES. Intersection of lower cutoff road with Highway 76.

14.0 MILES LEFT. House on ridge. Although not documented, this may be an early construction to



32. Penitente cross, Truchas.

judge from its defensible hilltop location. The fields pertaining to it lie on the other side of the ridge. The marked differences in roof construction indicate that ownership is probably now divided between several branches of the family.

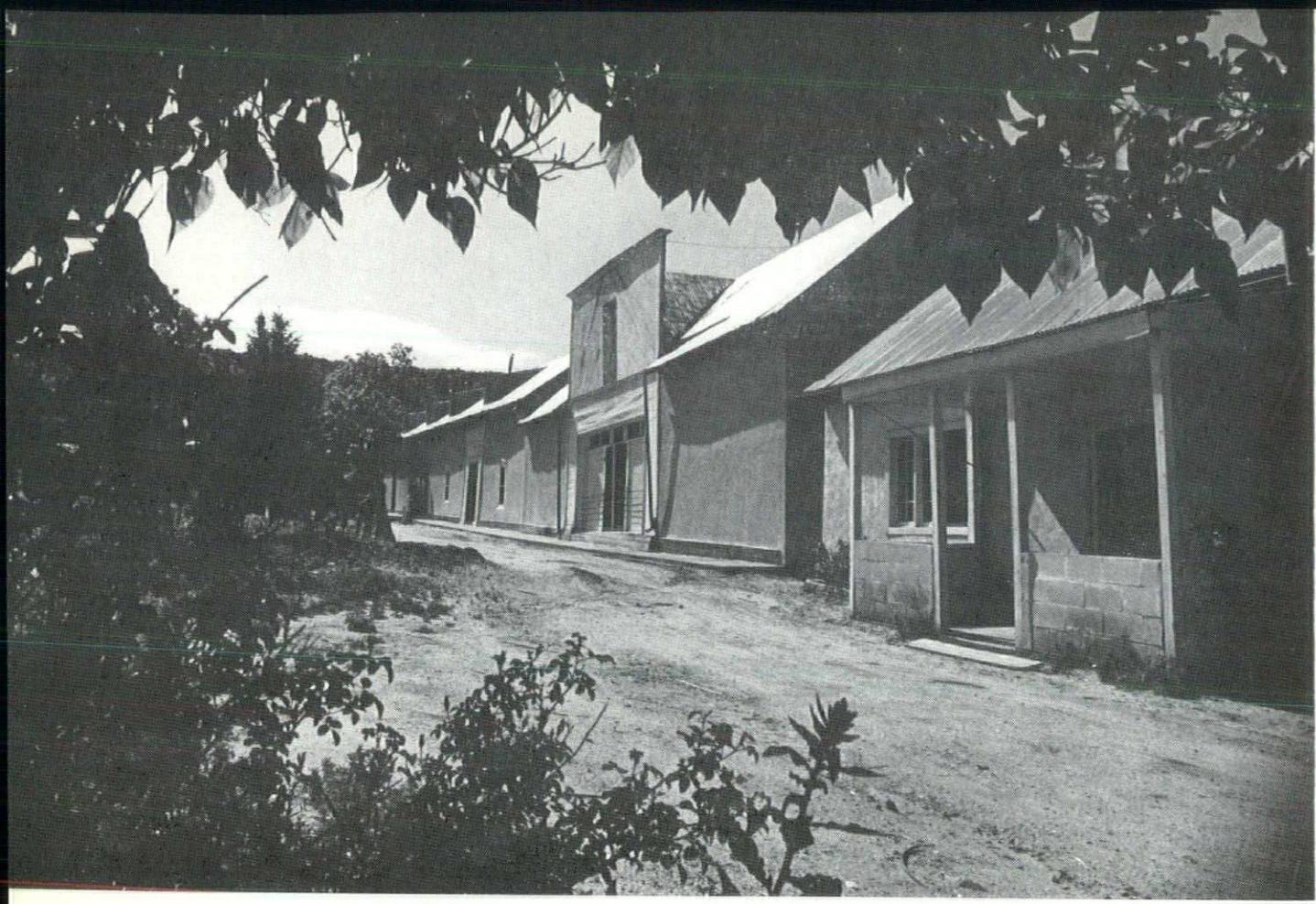
16.2 MILES. Chimayo turnoff. [Alternate route, right, down the Santa Cruz valley to Espanola. The site of several early Indian settlements, the valley was taken by the Spanish in the early 18th century and became one of the most populous and prosperous in the province. In addition to villages like Chimayo and Santa Cruz early ranchers also built homes in clusters on low hilltops along the river to be nearer their fields.]

16.2 MILES. Chimayo turnoff; cross highway and proceed straight past the Ortega Weaving Shop.

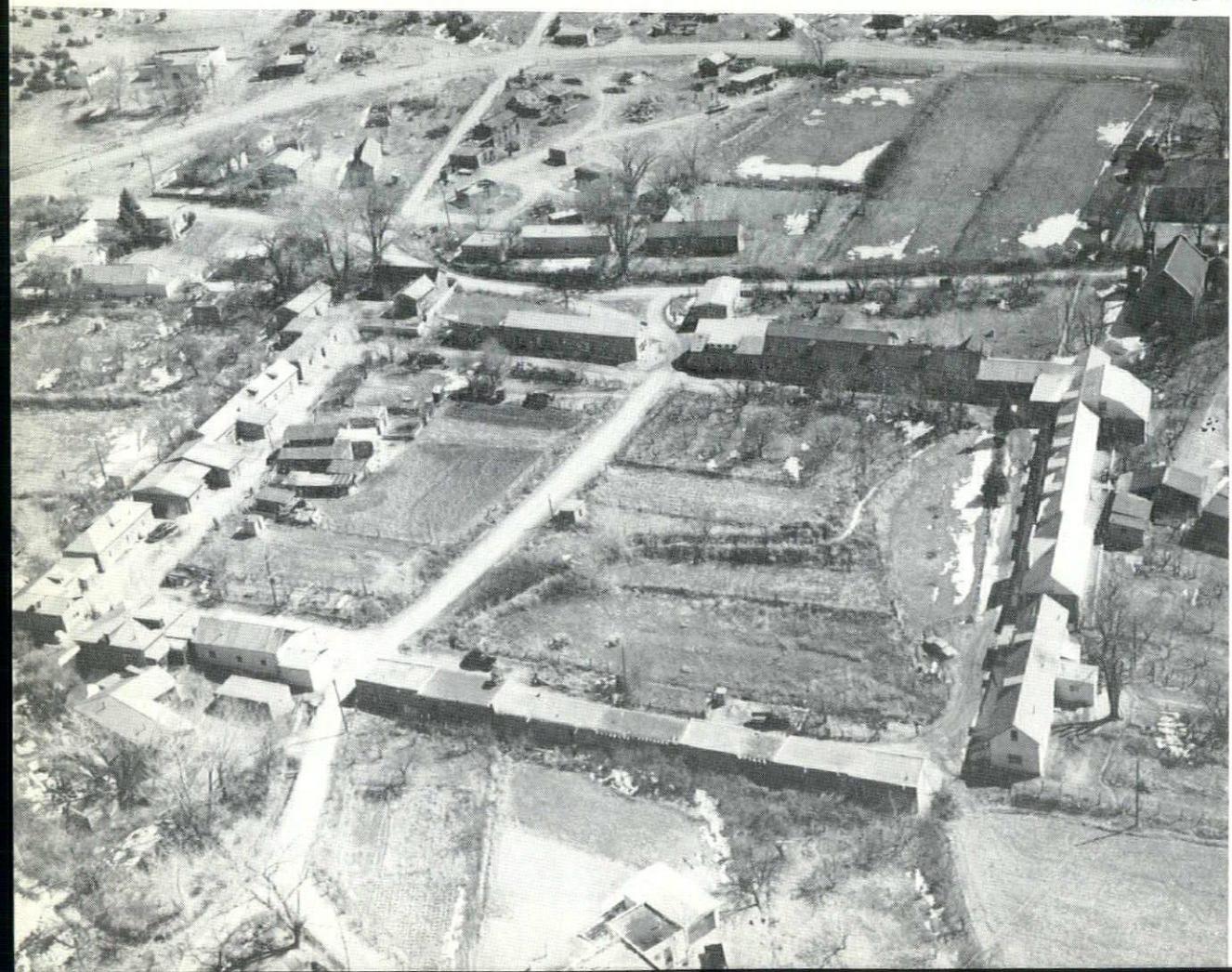
16.3 MILES RIGHT. Chimayo Plaza. Founded in 1730, the Plaza del Cerro de Chimayo retains the only plaza completely enclosed by a ring of houses. Although the center area has been encumbered with barns, outhouses, and an orchard, it gives something of the feeling of an early fortified community.

The line of disintegrating, flat-roofed houses along the west side of the plaza, along with the oratory, retains the aspect of a late 19th century village. In the 18th century the windows would have been much smaller, while the corrugated iron roofs used elsewhere are 20th century additions. They illustrate how easily the visual character of an adobe building can be modified with little effort. The linear plan of the dwellings is characteristic.

On the south side are two early 20th century



Chimayo Plaza. 33.



34.



35. House on ridge between Las Trampas and Chimayo.

stores with wooden false fronts, large-paned show windows set in homemade frames, and shelving and counters. An abandoned house in the northeast corner has a corner fireplace and *latia* ceiling.

Adjacent to the plaza on the south is the Presbyterian mission founded in 1901. A little farther down the old road, isolated on a low hill by the highway cut, is a late 19th century store with double doors in front and owner's residence behind.

17.2 MILES LEFT. Santuario de Chimayo. Built as a private oratory, the Sanctuary contains a miraculous well. Grains of earth from it are said to have curative power as the large numbers of photographs, crutches, and offerings testify. Patron of the sanctuary is Our Lord of Esquipulas, a dark skinned Christ. Interestingly, a sanctuary in Guatemala that also has a miraculous earthen well is dedicated to the same figure. Recently the pilgrimage center, which is actually located in the adjacent village of El Potrero, has been given to the care of an order of Spanish brothers.

Built as late as 1813, the church illustrates the static condition of Spanish Colonial building in this province, a condition sometimes explained as a "cultural crystallization" in which a society has enough vitality to survive but not to change and develop. Thus the church repeats the polygonal apse and transverse clearstory window though this last feature was rendered inoperative by the gabled roof added about the time of World War I. A window over the

main entrance has heavy, hand-shaped muntins to contain narrow strips of window glass. Originally the frame probably held thin sheets of translucent selenite.

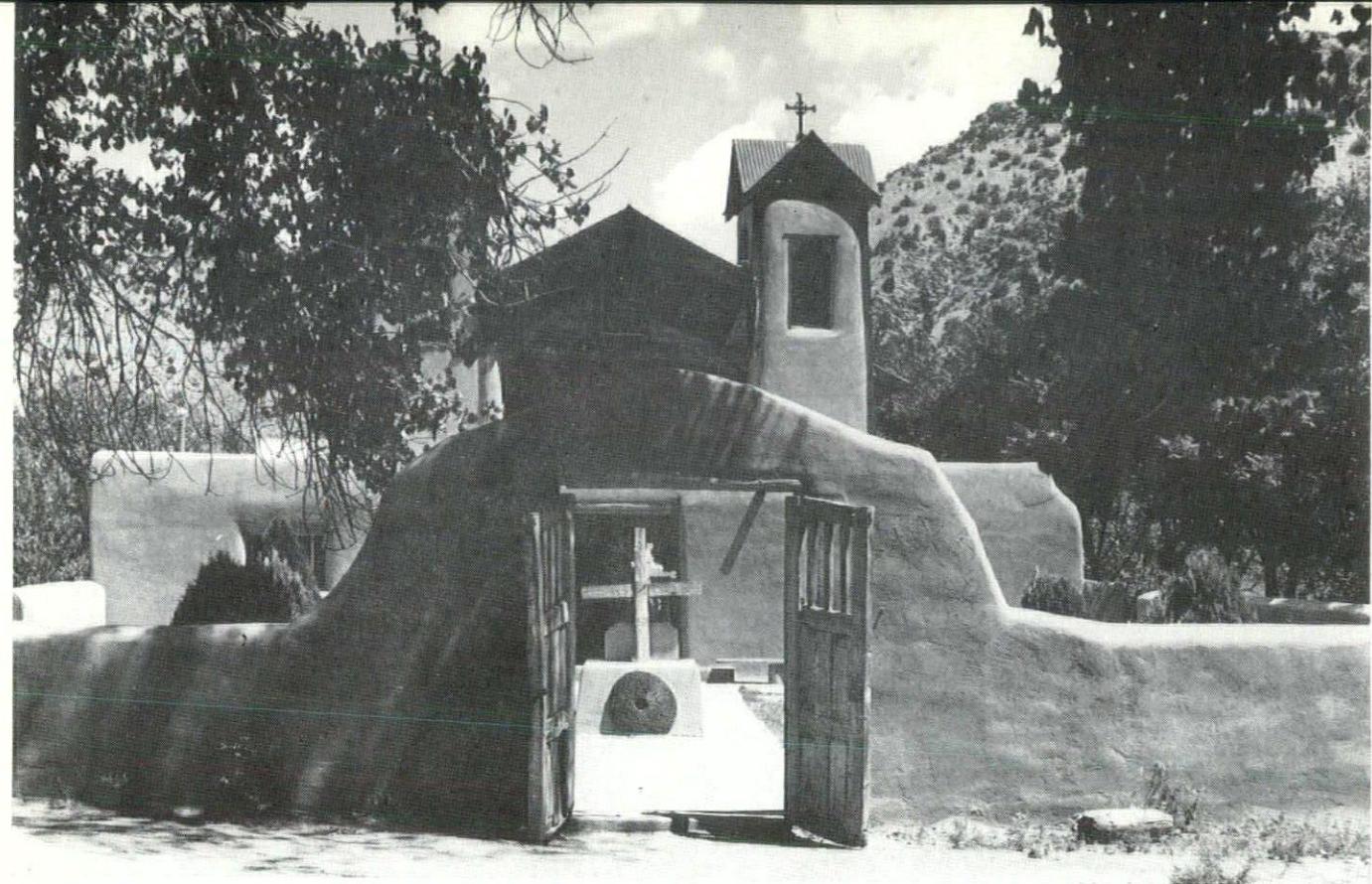
The retablos of the nave are some of the finest left in New Mexico, and here again one can observe the time lag as well as the simplification of design and techniques when local artists attempted to reproduce Mexican Baroque forms. Two of the altars are the work of a painter named Molleno (active from 1804-40), a third by Rafael Aragón. The main retablo contains a few scraps of gilded molding and carvings obviously imported from Mexico.

Formerly surrounded by a meadow and approached across the irrigation ditch between huge cottonwood trees, this was perhaps the most often painted scene in the state. Facing the church at the top of the parking area is a house with an interesting *portál* whose lintel and brackets are hewn from a single log. Not overly efficient from a structural point of view, this technique was common in New Mexico with another example found in the Max Cruz house in Las Trampas.

24.8 MILES. The Nambe valley was another 18th century agricultural center. Nambe Pueblo, which contains a fine kiva, is 4 miles to the east.

25.1 MILES RIGHT. Pijoan house, a good example of Territorial trim, the house once included a general store, now remodelled as a large living room.

25.4 MILES LEFT. An old ranch house greatly en-



36. *El Santuario de Chimayo.*

larged by the Cyrus McCormack's in the 1920's and one of the show places in the area.

25.5 MILES RIGHT. Alan McNown house. Architect McNown started with a typical three-room, L-shaped, iron roofed farmhouse of about 1890. Doing much of the work himself, he added a very modern living area (1969) at the rear of the old house. The new section overhangs a *baranca* that emphasizes the spaciousness of the two story living room, yet the two areas work together effectively.

26.9 MILES LEFT. Snail House (1962, Alan McNown). Built for a Santa Fe physician, the living spaces curl around a central chimney stack. A stable

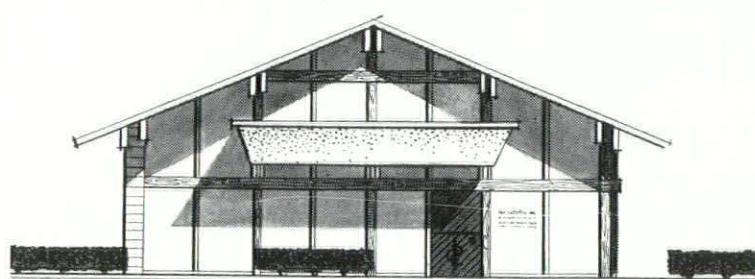
with an interesting roof stands to the right rear of the house.

27.4 MILES. Boquet Ranch. A former stop on the stagecoach route between Taos and Santa Fe, the house faces a delightful tree-lined road that reminds one of how picturesque New Mexico could be. Although the exterior is an unusually good example of Territorial style, the interior was "colonialized" (Spanish Colonial, that is) in the 1920's, and it is undergoing extensive remodelling in 1970.

27.3 MILES. Junction with Highway 285. Turn left. Return to Santa Fe.

—Bainbridge Bunting

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Dr. Bainbridge Bunting, University Professor,
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—As a teacher he has presented the history of art and architecture to the students at the University of New Mexico for some 20 years.

—As an editor he served as co-editor of NEW MEXICO ARCHITECTURE Magazine for some 7½ years. He continues his association with the magazine as editorial consultant and frequent contributor.

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Dr. Bunting has used the Fine Art of Literature to expand the knowledge of the Fine Art of Architecture.

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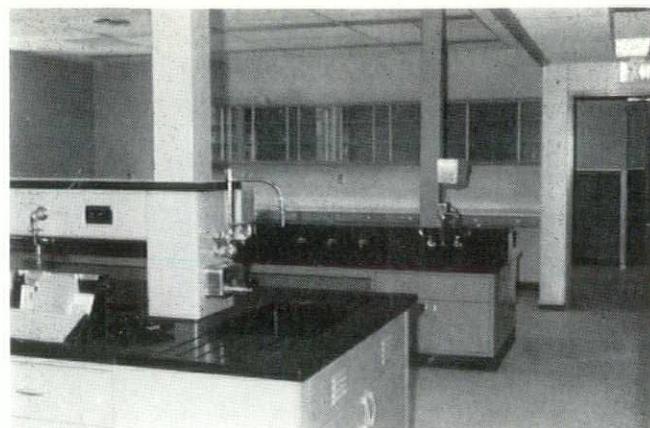


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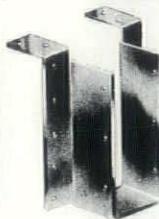
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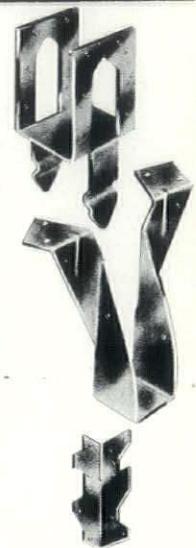
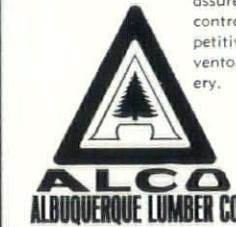
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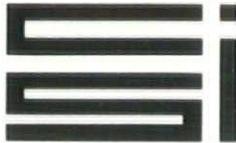
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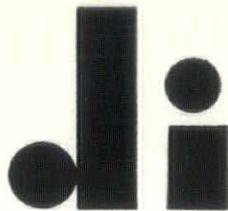


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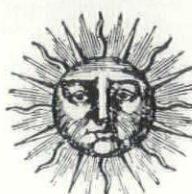
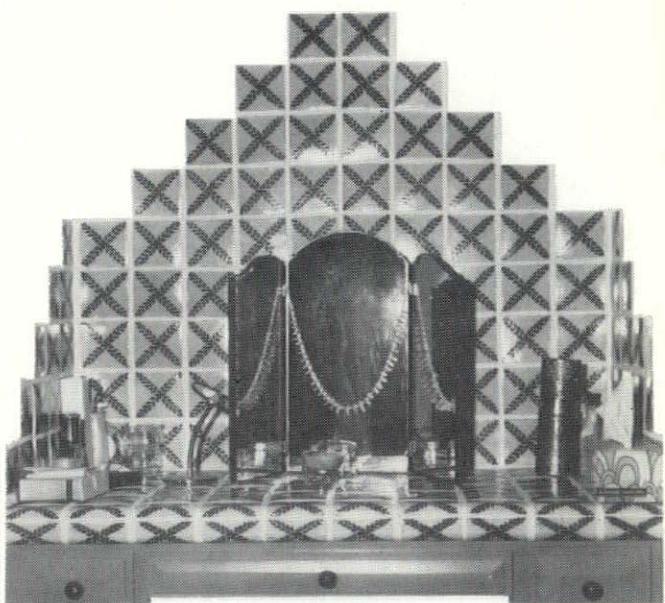
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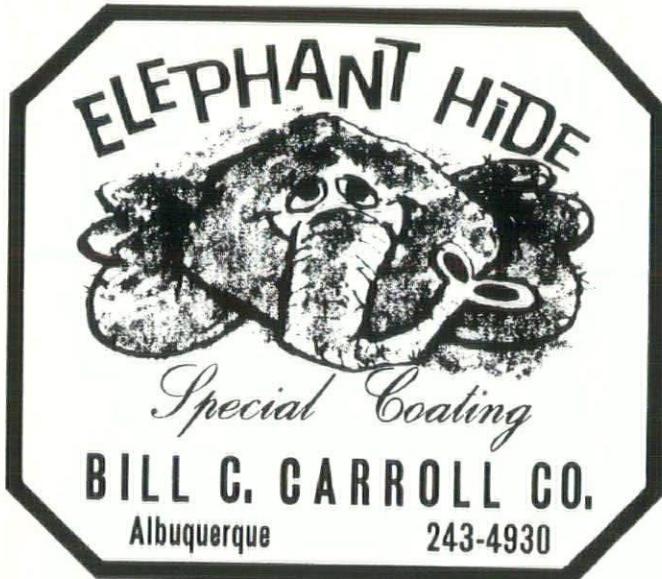
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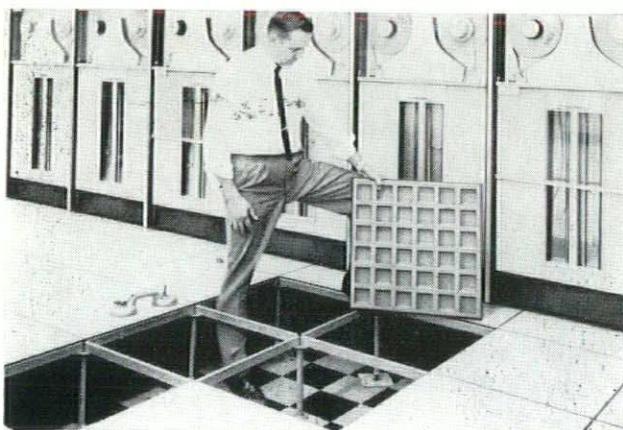
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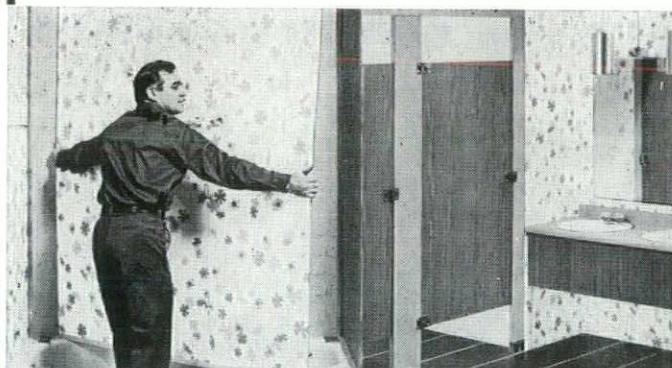
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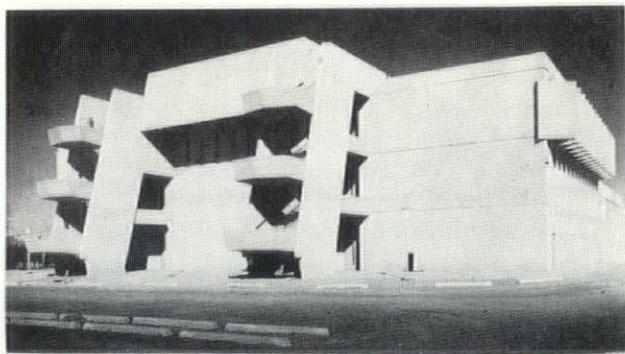
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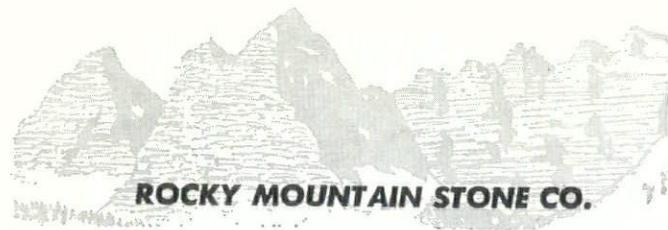
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